



A HISTORY
OF EUROPEAN AND
AMERICAN SCULPTURE
FROM THE EARLY CHRISTIAN PERIOD
TO THE PRESENT DAY

CHANDLER RATHFON POST

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AND AMERICAN SCULPTURE
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PERIOD TO THE PRESENT DAY

BY
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PART IV

THE BAROQUE AND THE ROCOCO

CHAPTER XVI

GENERAL CHARACTER OF THE BAROQUE ITALIAN SCULPTURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

I. INTRODUCTION

THE seventeenth and, in places, the first half of the eighteenth century were dominated by the style commonly called *baroque* (whatever be the origin of the word), and it was as the originator and disseminator of the baroque that Italy still exhibited her marvellous genius for esthetic invention. France, however, soon began to encroach upon the artistic authority of Italy. During the seventeenth century she so thoroughly consolidated her military and political ascendancy that even when it collapsed in the eighteenth century its force was still great enough to control Europe in manners, art, and literature. Once again she gradually and proudly assumed the cultural dictatorship which she had enjoyed in the Middle Ages but which had passed to Italy during the Renaissance. In the second half of the seventeenth century the stately magnificence of life and art at the court of Louis XIV already set the standard for a large part of Europe. Throughout the eighteenth century French civilization was so superior that all countries eagerly imitated the graceful elegance of Louis XV's reign. The lighter and more refined form of the baroque that emanated from France is known as the *rococo*. As the century progressed, on every side, both in writers on esthetics and in their artistic exponents, began to appear signs of the reaction from the baroque and rococo and of the stricter and more scientific imitation of the antique which were to develop into neoclassicism.

2. GENERAL CHARACTER OF THE BAROQUE

Enthusiastically received in its own day, the baroque became a term of opprobrium with the revival of classicism in the later eighteenth century and so continued after the return to the "primitives" in the nineteenth. The twentieth century has felt itself far enough removed from the contamination of the baroque to view it with less apprehension, and the inevitable result of the reaction has been that the pendulum of criticism has swung to the other extreme of a renewed and

rather indiscriminate admiration for its idiosyncrasies. The modern apologists for the baroque have taken their stand, more or less consciously, upon the precarious argument that whatever has sincerely, truthfully, and skilfully expressed the spirit of a given epoch is good art. The reaction, however, has done a service also to the student who seeks to base his judgments upon more absolute esthetic principles. It has enabled him, while recognizing the faults that the previous generation stigmatized in the baroque, to refrain from wholesale condemnation and even to discern in the style certain eminent virtues. To whatever conclusions we ourselves shall come in the course of our discussion, the baroque will at least have taught us, befuddled as we are with admiration for the Orient, the perennial creative energy of western art. It proves once again that no sooner had one style burned itself out than another fresh and vigorous movement arose from its ashes.

A rehearsal of the oft repeated censures is almost superfluous. The rebellion against the frigidities of the sixteenth century, which was preceded and guided by the somewhat earlier revolution in Italian painting, tended towards an impatient rejection of the canons that had been evolved by classicism. The most palpable feature of the style is perhaps a tumultuous passion, which resumes the precedent set by Michael Angelo but forgotten by many of the elegant later mannerists and which makes of the great Florentine a precursor of the baroque. The passion often expresses itself in a return to Michael Angelo's contortions, and it seems to belie the monumentality of stone or bronze. Wherever the subject in any way suggested, and often where, to the ordinary mind, the subject would not seem to suggest it, the figures were represented in movement. As in contemporary painting, there was an effort to break with the simpler and stiffer arrangements of classicism and to increase the sense of agitation by an emphasis upon the diagonal in composition. No baroque artist had much regard for his medium. Possibly because of a dependence upon the reaction in painting, the sculptor sought more definite pictorial effects than ever before. He conceived his figures in pictorial postures and groups, often, as we have seen, in movement, and he set them in the midst of rocks, fabrics, and other scenic accessories. In his reliefs, although he seldom attempted the elaborate perspective of the fifteenth century, he modelled such elements as clouds more nearly as he saw them in contemporary pictures. As partial compensation for the polychromy of the Middle Ages he frequently substituted arrangements of colored marbles. He even confused the two arts in the same work, using painted backgrounds for

sculptured figures, adorning the frames of pictures with figures in the round, or placing painted and sculptural decoration side by side, sometimes with the purpose of preventing the spectator from realizing where one began and the other ended. Lead, tin, and copper were occasionally forced into service, since they had the additional advantage of lending themselves more easily to the swirling lines and swelling surfaces of the baroque and also emphasized the contrasts of light and shade.

If the virtues of the baroque cannot hide, they can at least offset these defects. The two centuries of the Renaissance had now developed a perfection of technical skill, which dazzles the critic even when it clothes faults of taste. Although it was inevitable that the forms should be influenced by the achievements of classicism, the expressionless heads and coldly statuesque bodies were now instilled with a revived naturalism which was more pronounced in Caravaggio and the school of painting in the seventeenth century that he founded. There was still a widespread devotion to the antique, but it was not so servile, and often consisted merely in the use of ancient subjects. The pleasantest manifestations of naturalism are seen first in the portrait busts, which are once more vigorously individualized as compared with the vacuous specimens of the Cinquecento, and, second, in the *putti*, which rival those of the Quattrocento in charm. The seventeenth century also ushered in an improvement in the sphere of religious expression. The sacred art of the day was largely dominated by the attitude and taste of the Jesuits. It is the fashion to disparage the piety of this art as hysterical and insincere. Undoubtedly it exercised certain baneful influences upon art. The restlessness of the sculpture is most painful when it agitates sacred subjects, and naturalism carries with it a disagreeable note when, in the spirit of contemporary Christianity, it makes celestial visions very concrete. Yet with all its shortcomings, the perfervid Catholicism of the epoch quickened its figures with more real feeling than the largely formal Christianity of the Cinquecento. Another manifestation of religion and of culture in general was the creation of new allegorical personifications, such as Gentleness and Truth, foreboding the inordinate popularity of these subjects in our own day. But the crowning virtue of the baroque was that it attained a grandiose impressiveness. That this is one of the legitimate aims of good art, no one but such an extreme purist as Ruskin would deny. If the compositions of baroque sculpture are theatrical, they have at least the same value as well managed stage pictures, and the worst that one could say of them would be that they again confuse two forms of art, the dramatic and

the plastic. Yet the closest parallel to the baroque is not the theatre, at least the theatre of the present day. The artist of the seventeenth century conceived his arrangements, postures, and gestures rather in the more pompous mode of grand opera. If ostentation is the essence of the style — ostentation of technical dexterity and ostentation of general effect — even its detractors must acknowledge that it succeeded brilliantly in its purpose.

3. ITALIAN SCULPTURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

BERNINI AND HIS PUPILS

The influence of the theatre upon sculpture became again as important as it had been in the late Middle Ages and early Renaissance. A striking example is afforded by the greatest of the baroque sculptors, GIOVANNI LORENZO BERNINI, who not only staged but actually wrote dramas. Born at Naples in 1598, the young boy was brought by his father, Pietro Bernini, to Rome, which now, especially under the splendid patronage of Urban VIII (1623-1644), so far superseded Florence as an artistic capital that it left the latter in the position of a more or less unproductive provincial town. He was initiated in the ways of the baroque by his father, and developed remarkable artistic gifts at a juvenile age, though not at so astoundingly a precocious date as has sometimes been accredited to him. Launched at once upon a career of great artistic fertility and popularity, in architecture as well as sculpture, he remained the darling of the many popes of the century until his death in 1680. His ascendant star was dimmed only once, by the transitory coolness of Innocent X. The atmosphere of Rome was so congenial to his temperament that he left it for but one long journey, a triumphal visit in 1665 to the court of Louis XIV at Paris, chiefly in the capacity of architect for the Louvre. He, however, executed some works of sculpture for France and designed others.

Many elements of the baroque existed embryonically in the sculpture of the late sixteenth century, but it was the genius of Bernini that gathered them together, developed them, and impressed upon the baroque its definitive form. At about the age of twenty and in the immediately succeeding years, he created three academic, mythological groups in the manner of Giovanni Bologna's Rape of the Sabine Woman: the Aeneas, Anchises, and Ascanius, the Pluto and Proserpina, the Apollo and Daphne (Fig. 116), all now in the Villa Borghese. The derivation of the Aeneas from the Christ of S. Maria sopra Minerva shows that he is still following somewhat the precedent of imitating Michael Angelo. The other two groups possess already the



FIG. 116. BERNINI. APOLLO AND DAPHNE. VILLA BORGHESE, ROME

(Photo. Fratelli Alinari)



FIG. 117. BERNINI. BUST OF FRANCESCO I D'ESTE. GALLERY, MODENA

(Photo. Fratelli Alinari)

greater movement of the baroque. The choice of a more fleeting moment than is usual to the monumental nature of sculpture in the round and the accessories of bark and foliage make the Apollo and Daphne thoroughly pictorial. A comparison of the David in the Villa Borghese, executed at the same time, with the treatments of the subject by Donatello, Verrocchio, and Michael Angelo, provides a concrete example of the agitation of the baroque. In contrast to the postures of rest used by Bernini's predecessors, the hero of the Old Testament is represented at the evanescent instant of extreme activity, facial contraction, and muscular strain. The similarity of the David and the Daphne to figures of Guido Reni is indicative of the general dependence of baroque sculpture upon painting, but Bernini studied also the late antiques, though he seldom imitated them directly but rather learned from them technical secrets. His customary high and even polished finish is Graeco-Roman, and the pose of the David may have been suggested by the Borghese Warrior that had been recently excavated and is now in the Louvre. This whole series of phenomenal achievements exhibits a technical dexterity rarely, if ever, equalled in the world's history. We may condemn the application of this dexterity to the counterfeiting of skin and flesh in the Daphne, as in other works of Bernini we take exception to the simulation of various fabrics, but we cannot withhold our amazement. Even when his esthetic aim seems to us misguided, we must recognize in him from the first a power and a masterly ease in accomplishing it that have been the despair of subsequent sculptors. Bernini's clay models, nevertheless, especially the many fine specimens in the Brandegee Collection, Brookline, prove that even such a genius as he understood the necessity of painstaking study and labor.

The output of Bernini's long maturity was chiefly religious. Of his secular productions, most notable are the contributions to the large number of magnificent fountains with which Rome was now being decorated in rivalry with the Tuscan examples of the sixteenth century. The two most famous specimens by Bernini are the smaller Fountain of the Triton in the Piazza Barberini and the towering Fountain of the Four River-Gods supporting an obelisk in the Piazza Navona. The figures of the latter were made by his pupils. Both are superb pieces of monumental and imposing composition, appropriately constructed of marine deities, monsters, and picturesque accessories of vegetation, shell, and cliff.

No reservations are necessary in speaking of his portrait busts. In place of the pompous vacuity of Bandinelli and Cellini, the breath of life has once more been breathed into the heads as in the Quattro-

cento. Not only are they incisive characterizations, but by a selection of the best qualities in his sitters, by stress upon the elements in their personalities common to the several constantly recurring types to which they belong, by a slight idealization, and by ingenuity in composition, he has raised them from the sphere of the particular into objects of universal interest and beauty. If one were forced to choose from the long series, he might decide upon: the busts of Bernini's first patrons, Paul V (of several examples, particularly the one in the Villa Borghese) and Scipione Borghese (in the Academy, Venice), by reason of their very early date; the head of his *innamorata*, Costanza Buonarelli (in the Bargello) because of its biographical significance; the Innocent X (in the Palazzo Doria, Rome) for the sake of comparison with Velázquez's painting; and the Louis XIV (at Versailles) and Francesco d'Este (in the Gallery at Modena) (Fig. 117) because of the freedom which he has lent to the forbidding stiffness of contemporary costume.

Not less fine are the effigies for his two great tombs of Urban VIII (Fig. 118) and Alexander VII in St. Peter's (the latter carried out chiefly by his pupils). Gathering together suggestions from Vasari's tomb of Michael Angelo and from Guglielmo della Porta's tomb of Paul III, he established the definitive type for the restless baroque sepulchres in distinction from the staid repose of earlier centuries. The seated or kneeling figure of the pontiff is exalted upon a high pedestal. In the former monument, according to the tendency of the period, an active pose is given to the effigy of the deceased, in this case the attitude of benediction. A sarcophagus of the kind used by Michael Angelo for the Medici is placed beneath, flanked by personifications of Charity and Justice, and surmounted by the skeleton, Death, writing the mortuary inscription upon a tablet of black marble. The situation of the latter monument over a door prevented the introduction of the sarcophagus; he therefore utilized the door as if it were the entrance to a mortuary vault, he spread about it and beneath the pedestal a carpet of yellowish marble, set in the front folds the apparition of Death, holding an hour-glass, and surrounded the pedestal with the more usual number of four personifications, Truth, Charity, Justice, and Wisdom. Allegories had long been a commonplace on Italian tombs, but now they are made to mourn for the deceased. They no longer stare forth at the spectator as entities disassociated from the effigy except in their symbolism; by their emotional relation to the main subject they make the tomb a unified whole. Nowhere is the baroque addiction to polychrome effects of different marbles combined with gilded bronze better illustrated.



FIG. 118. BERNINI. TOMB OF URBAN VIII. ST. PETER'S, ROME

(Photo. Fratelli Alinari)



FIG. 119. BERNINI. ECSTASY OF ST. THERESA. S. MARIA DELLA VITTORIA,
ROME

(Photo. Fratelli Alinari)

The most renowned religious work of Bernini is probably the altarpiece of the Cornaro chapel in S. Maria della Vittoria, Rome, the Ecstasy of St. Theresa (1646) (Fig. 119). All the signs of the baroque are present in their most typical expression, (the unpleasantly realistic conception of the heavenly experience, the fervor of Jesuitical/Catholicism, dramatic postures, the endlessly broken and disordered draperies, the pictorial setting of clouds and gilded rays, the theatrical lighting from an unseen source. On the lateral walls of the chapel, indeed, busts of the Cornaro family view the scene as from two boxes at the playhouse. The craftsmanship of Bernini, however, is at its highest. Henceforth there was a constant *crescendo* in the passionate *abandon* and tragic intensity of his sacred figures. As characteristic may be taken the large amount of decoration that he executed and superintended in S. Maria del Popolo, Rome, especially the Daniel of the Chigi Chapel, the St. Jerome and Magdalene of the Chigi Chapel in the cathedral of Siena, the two angels of the Passion by his own hand for the Ponte S. Angelo at Rome, now in S. Andrea delle Fratte, and the dying Beata Ludovica Albertoni in S. Francesco a Ripa, Rome. In the last two instances, even the most loyal apologist for Bernini must admit a certain exaggeration. He never seems to have felt much beauty in his draperies. They are voluminous, but often lank and stringy, and on the statues of saints, especially, they are flung wide in great emotional sweeps for the sake of emphasizing the expression already given to the figure. His most pretentious sacred composition in which sculpture has a leading part is the shrine for St. Peter's Chair that forms so garish but so impressive an accent for the extreme east end of S. Pietro in Vaticano (1656-1665). More golden rays than ever, more sculptured clouds, now filled with as tumultuous a throng of nude angels as Correggio ever painted! Even the light of the glass window is coerced into the scheme as the central radiance in the midst of which soars the dove of the Holy Spirit. Against the lowest cloud-bank floats the throne encasing the Chair, unsupported! At the corners gesticulate four of Bernini's most impassioned figures, four Fathers of the Church. *Mutatis mutandis*, the whole operatic *ensemble* has the same effect and merit as the transformation scene at the close of Gounod's *Faust*.

Bernini's achievement sums up the tendencies of the baroque in so inclusive a manner that little would be gained by delaying over his many immediate pupils, who by their assistance made possible the completion of his numerous gigantic schemes and who, when they worked alone, reproduced the master's style less convincingly. Some of them, however, were men of considerable talent, they continued the

process of transforming Rome into a baroque city, and they spread the new fashion to other parts of Italy. The peninsula is crammed and overladen with monuments of the baroque, which is so congenial to certain aspects of the Italian temperament, but they are usually by artists that have made no claim upon the remembrance of posterity.

THE CONSERVATIVES OF THE SEVENTEENTH CENTURY

There are two sculptors who are usually asserted to have been the leaders of a more conservative, classic tradition that was more faithful to the antique and was partially opposed to the innovations of Bernini — FRANÇOIS DUQUESNOY, a Fleming, and therefore called IL FIAMMINGO, and Alessandro Algardi. The former, born in 1594 and living in Italy from about 1620 to his death in 1643, certainly did not indulge in such passionate expression as Bernini. One of his two famous monumental statues, the St. Susanna of S. Maria di Loreto, Rome, based upon an ancient Urania in the Palazzo dei Conservatori, is a charming example of restraint and of idealized maidenhood. He was renowned also for his gentle forms of *putti*, in which he was among the first, if not the first, in sculpture, to render adequately the peculiarly unformed quality of infantile anatomy. The "mussed" but delightful treatment of the hair recalls Desiderio. A typical specimen is the Cupid carving himself a bow in the Kaiser Friedrich Museum, Berlin. A series, making music, may be seen in the chapel of the Filomarini in the church of the Santi Apostoli, Naples. Yet neither Duquesnoy nor any other could stand against the onswEEPing stream of the baroque. Two of his most captivating *putti* are set amidst folds of marble drapery and uphold a marble cloth with the mortuary inscription on the monument of Adrian Vryburch in S. Maria dell' Anima, Rome, a pictorial type that established a precedent for simple tombs of the period. His other celebrated monumental statue, the St. Andrew of the crossing at St. Peter's, has much of Bernini's religious style. Duquesnoy was also popular for his small terracottas, ivories, and bronzes.

ALESSANDRO ALGARDI, born at Bologna in 1602, was even more influenced by the Bolognese school of painting than were other sculptors. To this training he added a painstaking study of the antique, especially in the Gonzaga collections at Mantua. Since, when he came to Rome in 1625, he was obliged to support himself in the face of Bernini's phenomenal vogue, he worked chiefly as a restorer of ancient statues and, like Duquesnoy, as a craftsman of objects of virtu; but despite his life-long familiarity with Graeco-Roman sculpture, he never understood it so thoroughly as did Bernini through artistic intuition, and he imitated its accidents rather than its substance. Dur-

ing Bernini's temporary eclipse at the beginning of Innocent X's pontificate, Algardi was the papal favorite, but he died a year before his patron in 1654. He lacked Bernini's sense of imposing decorative composition, and his women, his more delicate *putti*, and his draperies sometimes have a prettiness which is foreign to Bernini's earnestness and which is a foretaste of the rococo. The principal modern writer on Algardi, Hans Posse, has gone further and sought to differentiate him very sharply from Bernini, discerning in him greater antiquarianism and solicitude for naturalistic detail. To the ordinary eye, at least, the divergence will not seem so marked. In his best portraits, such as the bronze statue of Innocent X in the Palazzo dei Conservatori, the sepulchral bust of the cardinal Millini in S. Maria del Popolo, or the hypothetically attributed busts of the cardinal Zacchia in the Kaiser Friedrich Museum at Berlin and of Innocent X in the Metropolitan Museum, the realism may be somewhat more meticulous than in the broader manner of Bernini, and they certainly possess a quality that Posse has not noted, a more forceful individualization. But the pose of Innocent X is derived from Bernini's Urban VIII, and there are other instances in Algardi of a study of his rival's productions. His religious figures, such as those above the door in the interior of S. Ignazio, Rome, often follow prevailing fashion. His tomb of Leo XI in St. Peter's corresponds, in general, to that of Urban VIII, although the two allegorical figures are more coldly classical and are not so well keyed to the emotional tone of the monument. Both sepulchres were executed about the same time, but since Bernini conceived his as early as 1628, the honor of creating the prototype of baroque tombs probably may be ascribed to him. Algardi's best known work, the altarpiece of St. Leo and Attila for the Cappella Leonina of St. Peter's (Fig. 120) is a more absolute transcription into marble of a dramatic and agitated painting in the Bolognese style than Bernini ever permitted himself.

THE EIGHTEENTH CENTURY

Two purveyors of the new mode, who carry us over into the eighteenth century, were GIOVANNI BATTISTA FOGGINI and Giacomo Serpotta. The former (1652–after 1737), educated in the school of Bernini, was responsible for the only important baroque sculptures at Florence. The monument of Galileo in S. Croce, executed with the assistance of others, conforms to the type established by Bernini. The three large reliefs from the life of St. Andrew Corsini in the Corsini chapel of the Carmine are in the pictorial style of Algardi's St. Leo and Attila, and the smiling sweetness of the feminine types, angels, and *putti* already savors of the rococo.

GIACOMO SERPOTTA of Palermo (1656-1732) merits a much higher place in the history of art than has hitherto been allotted him. He brought to its culmination a school of sculpture which, after the lumbering production of the Gagini *bottega* in Sicily, turned, for architectural decoration, during the Cinquecento, to the ancient Roman medium that had been recovered by the Renaissance and attained the height of its popularity everywhere in the seventeenth century — stucco. He must have studied the achievements of the great contemporary masters at Rome, and his increasingly pronounced rococo tendencies almost force us to assume some contact with the art of France. His only extant works, executed with the aid of pupils, are the extensive stucco decorations of a large number of churches and small oratories at Palermo and of one church at Alcamo. The walls are almost completely invested with elaborate designs formed of allegorical figures, effigies of saints, framed reliefs of sacred subjects, and multitudes of grouped *putti*. Of his early period, the Oratory of S. Lorenzo, adjoining the church of S. Francesco d'Assisi, is the finest and most complete specimen (Fig. 121, Humility surrounded by *putti*). Certain figures are given the emotional baroque postures; the *putti* are arranged in the agitated compositions of Bernini and Duquesnoy; the reliefs, though, for the most part, curiously constructed of detached forms set in a kind of deep box, have pictorial elements; pieces of illusive stucco drapery are flung everywhere in the manner of the baroque; and yet the feminine allegorical personifications are characterized by a classical beauty and restraint that are sometimes not cold and empty, as in the Cinquecento, but infused with the chaste expressiveness of the Quattrocento. Nor are the *putti* less delightful, in their similarity to the children of Donatello, Desiderio, and Amadeo. They differ in some respects from those of the early Renaissance, but they will bear comparison with the best of that epoch. They have the infantile naturalism of Duquesnoy, and at the same time more sprightliness and compelling charm. As in the other aspects of his work, Serpotta reveals an absolutely inexhaustible invention in disposing them in varied groups and in endowing them with varied playful activities.

Of his later period, the decorative figures in the Museum, from a chapel of the Chiesa delle Stimmate, have more of the real baroque license and passion than any of Serpotta's other creations, and the translation of the swooning or dead St. Monica to heaven, a part of the stucco embellishment in S. Agostino, may be derived from Bernini's St. Theresa. Even in the pieces of the Museum, however, there is much of the volatile grace and prettiness of the rococo.



FIG. 120. ALGARDI. ALTARPIECE OF ST. LEO AND ATTILA. ST. PETER'S, ROME

(Photo. Anderson)



FIG. 121. SERPOTTA. HUMILITY AND *PUTTI*. ORATORY OF S. LORENZO, PALERMO

(Photo. Fratelli Alinari)

This proclivity may be observed in Serpotta's earliest efforts, and now in his maturity it is more clearly defined. Although his ability in single figures and groups is unimpaired, the chief production of this period, the luxuriant ornamentation of the Oratory of S. Cita, has, to a certain degree, that effect of a lady's boudoir which was relished by the French of the eighteenth century. Here and in other places, such as the Oratory of the Rosary in S. Domenico, Serpotta advanced so far in the ways of the rococo as often to garb his women in the artificial costume of the age or to combine it with classical drapery.

Generally speaking, nevertheless, the rococo obtained little hold in Italy, and the baroque persisted, not much modified, until the neo-classic revolution of Canova at the end of the eighteenth century. At the end of the Secento, indeed, Italy resigned to France the artistic hegemony that she had exercised for two hundred years, and became, if not less productive, at least less important. PIETRO BRACCI (1700-1773) may be taken as typical of the high eighteenth century at Rome. A concrete illustration of the general indebtedness of the century to Bernini is afforded by the dependence of Bracci's Visions of St. Agnes of Montepulciano and of St. Rose of Lima, in the church of S. Caterina in the Piazza Magnanapoli, upon the famous Ecstasy of St. Theresa. But his feminine forms, his angels, and his allegorical personifications have that somewhat greater tenderness and sweetness which are almost the only signs in Italy of the presence of the rococo. Very often the faces soften into a smile. Among Bracci's most celebrated achievements are: the standing effigy of Benedict XIV, the only part that he himself executed for the tomb that he designed for this pope in St. Peter's; the Humility and Chastity above, and the angels beside, the altar of the Annunciation in S. Ignazio; and the Neptune, Tritons, and sea-horses of the Fontana Trevi. It was he, also, who carried out in St. Peter's Barigioni's design for the tomb of the wife of the English Pretender James III, Maria Clementine Sobiesky. It belongs to a less pretentious sepulchral type often employed by Bracci, in which the large medallion of the deceased, sculptured, painted, or rendered in mosaic, is accompanied by a single personification or angel. His portrait busts, such as the Benedict XIV ascribed to him in the Metropolitan Museum, are not only less penetrating characterizations than those of Bernini; they lack, like Bracci's other works, Bernini's force of passion and feeling for style.

CHAPTER XVII

THE BAROQUE AND ROCOCO. FRANCE

I. THE SEVENTEENTH CENTURY. INTRODUCTION

WITH the very important exception of the tombs of the later seventeenth and the eighteenth centuries, the baroque obtained less hold in France than in any other great European countries save Holland and England. Religious sculpture, in which the baroque was most at home, was not so copious in France during these two centuries as in other Catholic lands. What religious sculpture there was often followed the baroque precedents, but it did not always incline to such fondness for the theatrical as in Italy. The closest analogies to the productions of the Italians may perhaps be seen above the altars of the chapel at Versailles. As far as the Italian models were imitated, it was, except in this sacred sculpture and in the later tombs, rather the mannered style of the end of the sixteenth century that set the fashion; but neither the French nor other Europeans attained that feeling for plastic form which until the last century has survived in Italy all changes of taste. The personal rule of Louis XIV from the death of Mazarin in 1661 to his own death in 1715 was marked by the triumph of a peculiarly French classicism, derived from the late Italian Renaissance and the antique, but impressed with a dryness, elegance, and formality that may be paralleled in French literature of the period. Inevitably this classic style adopted certain baroque characteristics, such as the addiction to movement and pictorial accessories, accommodating them to its more sedate and ordered harmonies. The centralization of power in the monarch localized all artistic effort about the court, confined its themes to the glorification of the King and his circle, bestowed upon it a certain pompousness, and reduced it to a more or less monotonous unity that tended to suppress artistic individuality. Sculpture lost the intimacy and vitality that had attached to it in the Middle Ages through its connection with the life of the people, and became as haughty as the aristocracy whose concern alone it now was. Statues were as aloof from peasant or *bourgeois* actuality as the characters of Corneille's tragedies. This general evolution was assisted, as early as 1648, by the formation of

the Academy of Painting and Sculpture, analogous to the previously established literary Academy. Finally victorious over opposition in the second half of the century, the Academy followed the universal proclivity of the times in subjecting art to a system of definite rules, and it infused into painted and sculptured figures the stately and controlled rhetoric of contemporary verse.

Colbert, the financial minister of Louis XIV, by taking the Academy under his wing, made it, too, an instrument for the concentration of art about the person of the monarch. He also founded in 1666 a French Academy at Rome to receive those who were sent to Italy to study, and he diligently gathered antiques to be the inspiration of his *protégés*. All this movement meant partial desertion of nature as a mistress. The old Gallic naturalism, resuscitated by Pilon, persisted in the portraits and sepulchral effigies, but even here it was often muffled, to a certain extent, by the tyranny of classicism.

2. THE REIGN OF HENRY IV

The accession of the Bourbons with Henry IV (1589-1610) began a period of transition from the Renaissance proper to the style of Louis XIV. Under Henry IV a considerable influence was exercised by the works of Giovanni Bologna, one of whose chief followers, PIERRE FRANQUEVILLE or Francheville (1548-c. 1618), was then enjoying a great vogue in France. A Fleming by birth, he had finally become a pupil of Giovanni Bologna in Italy and left there a number of works in a style more mannered than his master's. For the garden of Jérôme de Gondi at Paris, he made his best known statue, the Orpheus, now in the Louvre. It was this achievement that attracted the attention of Henry IV and induced him to take the sculptor into his service in France about 1601. Franqueville's David, of the Louvre, is a kind of dandified Faun. For the equestrian statue of Henry IV, by Gian Bologna and Pietro Tacca, he executed the slaves around the base, now also in the Louvre—an idea of his master which he here carried out with much less success than Tacca at Leghorn.

The two prominent sculptors of this reign were BARTHÉLEMY PRIEUR and Pierre Biard the Elder. The former (c. 1540-1611) followed the artistic tradition of the French Renaissance even in adopting Protestantism. The individualization is not very forceful or incisive in his extant sepulchral effigies, the recumbent Constable Anne de Montmorency and his wife, the kneeling Marie de Barbançon-Cany, first wife of Jacques Auguste de Thou, and the less certainly attributed bust of Christophe de Thou, all now in the Louvre. The three bronze allegories of Peace, Justice, and Abundance from the monument for

the heart of Anne de Montmorency, now also in the Louvre, suggest not so much the highly personal treatment of women by Goujon and Pilon as the rather frigid and mannered treatment by Giovanni Bologna. The figures of Fame, or, as the French then called them, *Renommées*, and the four little genii of human activities, that he did for the exterior of the Petite Galerie of the Louvre, betray, in comparison with Goujon's carvings for the same palace, the tendency to a more arid and heavier classicism.

The works of PIERRE BIARD (1559-1609) have much the same character. The angels and palm-bearers on the choir-screen of St. Étienne du Mont, Paris, are less skilful and graceful than Goujon's decorative forms, and classicism has partially emptied them of the artist's individuality. The fine bronze figure of Fame, which is preserved in the Louvre from the tomb of Marguerite de Foix, is a superior piece of technical achievement, a *tour de force* in movement, perhaps suggested by Giovanni Bologna's Mercury. Its effect is somewhat vitiated by a certain corpulency that oppresses much of the sculpture under Henry IV. The use of such an unblushing nude as a sepulchral *motif* betrays the same obtuseness to a sense of the fitting and the same academic attitude that sometimes characterize Italian altars of the Cinquecento.

During these years the kneeling statues for tombs in different parts of France were very respectable pieces of craftsmanship. The most interesting sculptured portraits, however, are those of the King, who emphasized the practice, which became general in the royal house, of erecting effigies of himself. The earlier and jauntier Henry IV is represented by a vigorous marble equestrian relief at Fontainebleau, the work of a member of a large artistic family, MATHIEU JACQUET called GRENOBLE, who likewise did panels of the King's military achievements. The equestrian relief is now set over a modern fireplace. To Mathieu Jacquet is attributed also a fine bronze head of the sovereign in the Louvre. The older and more genial Henry IV is represented in a bronze bust of the André Collection at Paris and in a standing and rather graceless marble statue of the Louvre, both by BARTHÉLEMY TREMBLAY, the latter finished by his son-in-law, Gisse. A wax bust of the same type in the Museum at Chantilly is assigned to the great medallist, GUILLAUME DUPRÉ, who also did a few other sculptured portraits and continued his activity through the next age, the reign of Louis XIII.

3. THE REIGN OF LOUIS XIII AND THE MINORITY OF LOUIS XIV

From the death of Henry IV to Louis XIV's personal assumption of rule in 1661, the advance towards classicism became more perceptible, largely through the centralizing measures of the ministers Richelieu and Mazarin. The sculptors of the time, who usually studied in Italy, were good, honest masters, but rarely inspired. SIMON GUILLAIN (c. 1581-1658), despite his Italian training, exhibits much of the old naturalism in his masterpieces, the three bronzes of Louis XIII, Anne of Austria, and the young Louis XIV, done for the Pont au Change in 1647 and now in the Louvre. The portrait of the strong-willed Queen is the best. The cluttered relief of seated Captives for the pedestal betrays a frequent muscular form of classicism. JACQUES SARRAZIN (1588-1660) is important in the history of French tombs for stressing the use of the allegorical figures that were the fad of the seventeenth and eighteenth centuries. On the destroyed monument for the heart of Louis XIII, he employed medallions of the cardinal Virtues, now in the Louvre; on the monument for Dreux Hennequin, a medallion of Grief, also in the Louvre; on his one great extant tomb for the heart of Henri de Condé, now in the chapel of Chantilly, four seated bronzes of the cardinal Virtues, two young genii, one with the sword and the other with the inscription, and four large reliefs of Petrarch's *Triumphs*. A rather cold and rhetorical classicism has already set its mark on these figures by Sarrazin as upon his caryatides for the attic of the Pavillon de l'Horloge of the Louvre. The naturalistic tradition, however, reasserts itself in the kneeling Cardinal de Bérulle of the Louvre (Fig. 122), one of two effigies that Sarrazin executed for the prelaté. It is curious to find his St. Denis in St. Jean-St. François, Paris, conceived and posed like a kneeling sepulchral figure. Both classicism and naturalism are likewise present in GILLES GUÉRIN (1606-1678): the kneeling Duke and Duchess de la Vieuville in the Louvre are meritorious portraits; the youthful Louis XIV crushing the Fronde at Chantilly is coldly and pompously idealized into a Roman emperor. Much the same contrast exists between two works of Dupré's follower, the gifted medallist JEAN WARIN of Liège, who in his rare pieces of sculpture retained the perspicacious attention to detail that he derived from his Flemish training in bronze: the bronze bust of Louis XIII in the Louvre is a vital likeness, the marble statue of Louis XIV at Versailles has the anachronistic antiquarianism affected by Guérin.

A flourishing trade in mortuary effigies was carried on by two families at Paris, who used to be confused and who have been undeservedly slighted by historians of art, the BOUDIN and the BOURDIN. Though they supplied also religious statuary, they found their principal patrons in those who desired tombs. Their figures shared with the rest of contemporary sepulchral sculpture a certain lack of vivacity, which impresses one alternately as an unpleasant heaviness or an agreeable and solid dignity. As portraits, they are always creditable, sometimes even distinguished. To Thomas Boudin, who died in 1637, belongs the kneeling Diane de France, a natural daughter of Henry II, in the crypt of St. Denis; to his son, Barthélemy, the superior effigy of Sully in the Hospital at Nogent-le-Rotrou. Michel Bourdin I, active under Louis XIII, began by rebuilding the tomb of Louis XI, which may now be seen, further remodelled, in the church of Notre Dame at Cléry. From the notable characterization of this effigy, he proceeded to the works of his maturity, the Amador de la Porte of the Louvre and the Jean Bardeau of Nogent-les-Vierges. To these real masterpieces, the six busts by his son, Michel Bourdin II, for the tomb of François Le Gras now in the château of Luart (department of Sarthe), are not equal; but the bust of the tragic poet, Garnier, an ancestor of Le Gras, has a great literary interest. The tombs by the provincial NICOLAS BLASSEL the Younger (1600-1659) at Amiens have a more definite Christian tone in that they set the effigies before a sacred figure or scene.

In the productions of the Anguier brothers, sons of a wood-carver and both pupils of Guillain, little medieval realism is left. The extant work of FRANÇOIS ANGUIER (1604-1669) is principally sepulchral. A monument that retains more of the old realism is the tomb of Jacques Auguste de Thou in the Louvre, for which Prieur had done the statue of his first wife. In François Anguier's other sepulchres, even the portraits are classical. In the chapel of the Lycée at Moulins, against the great Renaissance structure for Henri de Montmorency, which is decked with mythological and allegorical figures, are set upon the sarcophagus the half-recumbent Duke and his kneeling wife, both in ancient costume. Jacques de Souvré, now in the Louvre, and Henri Chabot, Duke of Rohan, now at Versailles, are even represented nude or semi-nude. Agonizing like dying Gauls, they foreshadow the later dramatic conceptions of the tomb. The monument for the hearts of the Dukes of Longueville, now in the Louvre, is also prophetic of subsequent sepulchral developments in its use of a tall pyramid surrounded by four classic but rather lovely Virtues.

In contrast to his brother, the better known MICHEL ANGUIER (1612-1686) found his talent to lie in the direction of architectural adornment. The ceilings of Anne of Austria's apartments on the ground floor of the Petite Galerie in the Louvre he embellished lavishly with antique and allegorical *motifs* in stucco, the taste for which material he may have acquired in Italy studying under Algardi. Into the midst of the classic style Michel Anguier has here introduced much charm. The single figures, groups, and medallions are agreeably disposed among the paintings with which they are combined, the varied and lively postures are skilfully rendered, and the French feeling for femininity and graceful drapery is still preserved. The series of ceilings form a Gallicized interpretation of Italian baroque decoration. The mood is the same in his statue of Amphitrite, executed for Versailles and now in the Louvre. He also tried his hand at similar ecclesiastical adornment in the pendentives of the dome and above the arches of the nave in the Parisian church of Val-de-Grâce. His Nativity in St. Roch, Paris, is very baroque, the Virgin in sentiment, St. Joseph in movement and drapery. His most familiar achievements, the allegorical figures and reliefs for the Porte St. Denis in honor of Louis XIV's German victories, reveal, like his other works, a truer sense of the beautiful and more technical ability in manipulating the cramped classical style than do any of the other productions in the same manner hitherto considered.

4. THE REIGN OF LOUIS XIV

Michel Anguier transports us into the personal reign of Louis XIV. This sovereign carried centralization to such a point that he made his chief palace of Versailles, and not Paris, the capital of France, and he lavished works of art upon it in order to raise it to the dignity of such an honor. From now on until the end of the eighteenth century, virtually all the sculptors assisted in the decoration of the château and grounds at Versailles, and the writer has not always thought it necessary in these pages to refer specifically to the part that each artist played. Even the sculpture of the period was dominated by the favorite painter and esthetic arbiter of the court, Charles Le Brun. He it was who often drew the designs from which the sculptors worked. Particularly in sepulchral monuments, his influence united with that of Bernini to produce the dramatic and pictorial effects which did not attain their full development until the eighteenth century and which make these later tombs of France as important objects in the history of art as the examples of the Middle Ages. The general mortuary types were already established, though not yet perfected, in the

seventeenth century. The researches of Florence Ingersoll-Smouse¹ facilitate certain classifications. The whole monument was usually enclosed in an arched recess. A first class would include those mausoleums in which the entire form of the deceased was represented, either kneeling in prayer or half-reclining, on the sarcophagus surrounded by allegorical figures. When kneeling, he was clad in contemporary costume, and the allegories remained disassociated symbols. When reclining, he was often clad in antique draperies, he was conceived as dying, and the dramatic idea was extended to the allegories, who were ordinarily brought into unity with him by performing some such activity as the supporting of his body. In a second group of monuments the dead was shown issuing from a coffin at the Resurrection. By the end of Louis XIV's reign, the personification of Death, who had been given a function by Bernini and had been represented by Nicolas Blassel as vanquished, had already begun his career as a prominent sepulchral actor. It had also become the custom, at first for less affluent patrons, to represent the deceased only by a bust or by a medallion; sepulchres of this sort may be assigned to a third class. The bust or medallion might be placed above an *epitaph* of a sacred subject or of pure design. The sarcophagus with the allegories might serve likewise as a base for the bust. In three tombs by Girardon the medallion was set over the sarcophagus against a pyramid, a decorative element symbolizing immortality the popularity of which now constantly increased. At other times the medallion without the sarcophagus was simply upheld by an allegorical figure or genius. As a fourth group, there were a few prototypes of the tombs of the eighteenth century in which no effigy appeared but merely a sepulchral urn. The pyramid was employed especially for a fifth type, the curious French monuments enshrining the hearts of the dead. For this same purpose an urn was elevated upon a column or was itself the principal *motif*.

The most characteristic sculptor under Louis XIV was ANTOINE COYSEVOX, whose life (1640-1720) was virtually coextensive with his master's. Within the limits of classicism, he was a good artist, possessing vigor, invention, high technical ability, and a lively sense of personal beauty. In the sphere of mythology and allegory, the following works may be taken as typical: the crouching Venus, the charming Nymph with the Shell (both based upon antique originals), the piping Shepherd and young Satyr, the River-god of the Rhone, all in the Louvre; and the mounted Fame and Mercury, done for the royal château at Marly and now at the entrance to the gardens of the

¹ Florence Ingersoll-Smouse, *La sculpture funéraire en France au XVIII^e siècle*.



FIG. 122. SARRAZIN. SEPULCHRAL EFFIGY OF THE CARDINAL DE BÉRULLE.
LOUVRE, PARIS



FIG. 123. COYSEVOX. PORTRAIT OF THE SCULPTOR HIMSELF. LOUVRE, PARIS
(Photo. Giraudon)

Tuileries. The statue of Louis XV's mother, Marie Adélaïde of Savoy, as Diana, now in the Louvre, like other late works by Coysevox, is transitional to the lighter and more graceful manner of the eighteenth century. It is more highly idealized than his portraits of the *grand roi*, in which the sovereign is pompously clad, according to contemporary taste, as a Roman conqueror. Definitive examples of such portraits are the stucco relief of Louis as equestrian conqueror in the Salon de la Guerre at Versailles, and the really impressive standing bronze in the Hôtel Carnavalet.

The only real chance, however, that a classicist like Coysevox had to practise the old French naturalism was in portrait busts or sepulchral effigies. Of the former, there exist a long series in which the power of the characterization is scarcely dimmed by the tendencies of the times, except in so far as the inevitable wigs create an impression of artificiality. The most memorable in the Louvre are perhaps the bronze bust of the *grand Condé*, and the marble busts of Colbert, of Le Brun, and especially of himself (Fig. 123). Coysevox was employed on a very large number of tombs, particularly between 1692 and 1702, usually collaborating with others or working upon others' sketches. On the monument of Colbert, for instance, in St. Eustache, Paris, he did the kneeling effigy and the Abundance. On that of the musician, Lulli, in Notre Dame des Victoires, he probably did the bust. The whole tomb of Le Brun in St. Nicolas du Chardonnet seems to be by his hand. The church of Asnières-sur-Oise contains a fine sepulchre of his last period (minus much of the decoration), that of Henri de Lorraine, Comte d'Harcourt, designed by Robert de Cotte. The best known mausoleum upon which he was the chief collaborator and the most pretentious example of the type with the kneeling statue and allegories was erected for Mazarin and may now be seen in the Louvre. For the monument of the Marquis de Vaubrun in the chapel of the château of Serrant, Le Brun designed and Coysevox executed one of those dramatic scenes from domestic life to which so startling a development was given in the eighteenth century.

The art of FRANÇOIS GIRARDON (1628-1715), Le Brun's favorite sculptural agent, does not differ essentially from that of his younger rival, Coysevox. It is somewhat less heroic, more graceful, and therefore more French. Characteristic are the stucco decorations of the Galerie d'Apollon in the Louvre under the direction of Le Brun and the leaden relief of bathing Nymphs, surprising in their easy freshness and naturalism, for the Fontaine du Bain des Nymphes at Versailles. The small model, in the Louvre, of the large equestrian statue of Louis XIV, which was designed by the painter Mansart and destroyed

in the Revolution, follows exactly the haughty, classical style of Coysevox's representations of the sovereign. Girardon worked very extensively at Versailles, ordinarily after Le Brun's designs. The Abduction of Proserpina in the Bosquet de la Colonnade, suggested by Giovanni Bologna's Rape of the Sabine Woman, is distinguished from the majority of Girardon's sculptures by its colossal proportions and extreme frigidity; the pictorial relief around the pedestal is in his more usual and pleasanter manner. The visitor to Versailles should also not fail to notice the two leaden fountains of the Pyramid and of Saturn or Winter, the latter in the Bassins des Quatre Saisons. The bust of Boileau in the Louvre is a less gripping likeness than Coysevox's portraits. Girardon's most famous work is the tomb of Richelieu in the church of the Sorbonne (Fig. 124), in all probability designed by Le Brun according to a sepulchral scheme which he used in varied ways several times and by which he brought the different figures together in greater unity than Bernini. The top of the sarcophagus is conceived as the bed of death; the dying cardinal is upheld by Religion and lamented by Science at his feet. The bodies and draperies are disposed with a more orderly grace than Coysevox cultivated, and the folds of the garments fall in a languor consonant with the subject. François Anguier, Girardon's teacher, had gone so far as to represent the deceased agonizing, although he had not actually draped the sarcophagus as a bed; in the case of another tomb from the many that Girardon executed or helped to execute, the monument of François Michel Le Tellier, now in the chapel of the Hospital at Tonnerre, the similarity to Anguier's mausoleum for Henri de Montmorency is so close as again to imply a relationship.

The persistent presence of Belgian or Netherlandish artists in the Parisian *milieu* may be illustrated in the person of Martin van den Bogaard of Breda, called MARTIN DESJARDINS (1639 or 1640–1694). His works, such as the Diana in the gardens of Versailles, are in the French style of the epoch. Most notable are the excellent portrait busts of Colbert and Mignard in the Louvre.¹

ROBERT LE LORRAIN, Girardon's principal pupil (1666–1743), who has suffered perhaps more than any other sculptor from the destruction of his works in the Revolution, is chiefly remembered for his relief of the Steeds of the Sun over the entrance to the stables of the Hôtel de Rohan, now the National Printing-Office. Against a baroque background of clouds and rays, the customary coldness of the two classical nudes is forgotten amidst the superbly rearing horses in one

¹ Not to be confused with the bust of Mignard by Girardon (cf. L. Courajod, *Le buste de Pierre Mignard*, *Gazette des Beaux Arts*, 1884, I, pp. 153–165).



FIG. 124. GIRARDON, TOMB OF RICHELIEU, CHURCH OF THE SORBONNE, PARIS
(Photo. Bulloz)



FIG. 125. NICOLAS AND GUILLAUME COUSTOU I. LOUIS XIV CROSSING
THE RHINE. VERSAILLES

(Photo. Fratelli Alinari)

of the most truly spirited compositions in all sculpture. The formality of the fine design has an architectural appropriateness rare at the period.

Coysevox's nephews and pupils, NICOLAS and GUILLAUME COUSTOU I,¹ belong partly to the reign of Louis XV; but although in theory they may have somewhat rebelled against classicism, in fact their style reveals little, if any, divergence from the principles of the *grand siècle*. The elder, Nicolas (1658-1733), was little more than a gifted follower of his uncle. His achievement may be studied at Versailles in the decorative France Triumphant of the Chambre de Louis XIV. In the Louvre he is well represented by the following works: the relief that he modelled as his *morceau de réception* into the Academy, Apollo showing to France the bust of Louis XIV; the reposing Adonis; the strongly characterized Julius Caesar; and the standing marble of Louis XIV as Jupiter. The two latter statues have a certain magnificence and animation of pose that the sculptor not infrequently attained. For the pediment of the old Customs House at Rouen, he produced a characteristic allegory of Commerce. In the Hôtel de Ville of Lyons is the bronze feminine figure of the Saône, executed originally for the pedestal of Desjardins's equestrian Louis XIV; the companion piece, the masculine figure of the Rhone, was the work of his younger brother, Guillaume I, with whom he often collaborated. Nicolas likewise began and Guillaume finished the stately allegorico-historical relief of Louis XIV crossing the Rhine in the vestibule of the chapel at Versailles (Fig. 125).

Guillaume Coustou I (1677-1746) was perhaps less bound by the classic traditions. Whereas Nicolas was intent on general grandiose impressions and was less concerned with correctness of detail, his brother was of a distinctly more realistic turn of mind. His masterpieces are the renowned prancing horses and their nude tamers, done for Marly and now at the entrance to the Champs Élysées (Fig. 126). The subject and general composition were doubtless derived from the Graeco-Roman group on the Quirinal at Rome. The animals are superior in modelling and movement to those of Coysevox, to which they stand opposite on the Place de la Concorde; they do not lose by comparison with those of Le Lorrain. Lady Dilke has pointed out that the use of horses as principal *motifs* denotes a return from the realm of mythology and allegory to an interest in nature. The statue of Louis XV's queen, Marie Leczinska, as a nymph, in the Louvre, has already the sprightliness and prettiness of the eighteenth century. The bust of his own brother, Nicolas, in the same Museum, has

¹ To distinguish him from his son, Guillaume II.

sloughed off the pompous idealization of the seventeenth century under the spell of the growing and sincerer naturalism. His two kneeling figures for his simple tombs, the cardinal Dubois in St. Roch, Paris, and the cardinal Fortin-Janson in the cathedral of Beauvais, are convincing pieces of characterization.

The best known but overrated French sculptor of the seventeenth century lived away from the atmosphere of the court and the Academy—PIERRE PUGET (1620–1694). Born in Marseilles, at about the age of eighteen he went to Italy and eventually studied a long time in Rome under the painter Pietro da Cortona. Returning to Marseilles in 1643 and changing his residence to Toulon in 1644, he himself exercised the profession of painter, and at this time and throughout his life he was also employed in the navy-yards of Toulon as a decorator of the garish war-ships of the epoch. During his sojourn in Italy and possibly in a hypothetical later visit to Rome, he interested himself also in the baroque sculpture of Bernini and his pupils. Disassociated from the classicism of Paris, he thus became the only thoroughly baroque sculptor among great French masters; but he was characterized by a greater addiction to the colossal and muscular than the Italians of the Seicento and by a less highly developed sense of physical beauty. His figures have the passionate *élan* and wide-flung draperies of the baroque; they are accompanied by the usual pictorial accessories. The taste for the powerful and for contortions belongs to the tradition of Michael Angelo, but with Puget it is only a physical energy, and in the agonized features spiritual expression is absent. As in the case of Giovanni Bologna, there is sometimes an unpleasant incongruity between the huge forms and the exquisite gestures. Because of such shortcomings, the admirers of Puget are likely to dwell upon his acknowledged mastery of anatomy and technical skill.

His first sculptural works, begun in 1656, were the two robust and straining half-lengths of athletes or figures of Atlas supporting the balcony of that south façade of the Hôtel de Ville at Toulon of which he was the architect. The decoration of the pedestals with shells helps to give the pictorial effect of the baroque. This achievement gained for him two commissions in the north of France—the Hercules and the Hydra for the Norman château of Vaudreuil, now in the Museum of Rouen, and the sitting *Hercule gaulois* for Fouquet's palace, now in the Louvre. Fouquet's disgrace sent him for patronage to Genoa, where he executed a series of religious statues in the most typical and extreme baroque style, such as the Sts. Sebastian and Ambrose of S. Maria di Carignano, and the Immaculate Conception



FIG. 126. GUILLAUME COUSTOU I. HORSES OF MARLY. CHAMPS ÉLYSÉES, PARIS
(Photo. Giraudon)



FIG. 127. PUGET. MILO OF CROTON. LOUVRE, PARIS

(Photo. Giraudon)

of the Oratory of S. Filippo Neri. Beginning with about 1670, the protection of Fouquet's successor, Colbert, brought Puget the orders for his three most renowned works, all now in the Louvre, the Milo of Croton (Fig. 127), the Perseus delivering Andromeda, and the relief of Alexander and Diogenes. In consideration of what has already been said of his style, it is necessary here only to point out that the group of Perseus and Andromeda (suggested perhaps by the academic pieces of Giovanni Bologna and Bernini), despite its spirited composition, is in certain respects a failure, particularly in the disproportionate smallness of the feminine nude. In the Alexander and Diogenes, as the sculptor Falconet later declared, the perspective of architecture is incorrect and arbitrary; nowhere is the fondness for the sturdy Roman types more unrelieved and the obtuseness to beauty of person more unpalatable. The relief of St. Charles Borromeo praying against the plague, in the Intendance Sanitaire of Marseilles, done just before Puget's death, is in the pictorial fashion of Algardi, and, judged by absolute standards, one of his best achievements. The Metropolitan Museum, New York, has recently acquired a Marsyas, the characteristics of which are so typical of Puget that the attribution seems justified.

Of the several French sculptors who, in their sojourn at Rome, found employment on Italian monuments, one, PIERRE MONNOT, did almost all his important work while residing in the eternal city, and another, Pierre Le Gros the Younger, became virtually a naturalized Italian, a follower of Bernini. The former (1657-1733), during his Roman period, executed chiefly two tombs. The monument of Innocent XI in St. Peter's, after the design of Carlo Maratta, conforms to the type established by Guglielmo della Porta and Bernini. The monument of John Cecil, Count of Exeter, in St. Martin's, Stamford, England, was executed by Monnot at Rome and sent to its destination. Curiously enough, it is not Italian, but belongs to the same class as Girardon's sepulchre for Le Tellier.

PIERRE LE GROS (1666-1719) was one of those who, like Foggini and Serpotta, gave to the baroque that prettier and more feminine tone which announced the advent of the rococo. The group of Religion vanquishing Heresy beside the altar of St. Ignatius in the Gesù and the Sts. Thomas and Bartholomew that he executed for the series of Apostles in the Lateran follow the more strictly baroque precedents. The pictorial relief of the Glorification of St. Louis Gonzaga for an altar in S. Ignazio is sweeter and gentler. The same note of the eighteenth century is found in the statue of the dying St. Stanislas Kotzka in S. Andrea al Quirinale, derived from Bernini's Ludovica

Albertoni and indulging in an extravagant use of marble polychromy. Of four tombs done by him, the most significant at Rome itself is that of Gregory XV in the Ludovisi chapel of S. Ignazio. An elaboration of the type established by Bernini, it adds a canopy over the seated Pope, two figures of Fame (executed by Monnot) flying in the midst of the outspread curtain, a medallion of the cardinal Ludovisi upheld by two *putti* beneath the sarcophagus, and in four niches of the chapel, four Virtues in stucco (executed by the Italian baroque master, Camillo Rusconi). The mausoleum of Frédéric de Bouillon for Cluny, designed by Oppenord and made at Rome by Pierre Le Gros, was so pretentious that the Parliament of Paris forbade its erection. The marble parts may now be seen at Cluny in the Hospital and in the Musée Lapidaire. The most interesting element is the uniting of husband and wife upon the sarcophagus for the first time in a single dramatic episode chosen from the life of the deceased.

5. THE EIGHTEENTH CENTURY. GENERAL CHARACTER OF THE ROCOCO

Another period in the history of French sculpture may be broadly limited, on one side, by the accession of Louis XV in 1715 and, on the other, by the beginning of the Revolution in 1790. The relation between this art and that of the preceding century was much the same as between the Gothic styles of the fourteenth and thirteenth centuries. As the idealism of the thirteenth century became in the fourteenth mannered and petty, so in the eighteenth century the old classicism of Louis XIV remained but it was modified by a greater daintiness and prettiness. The generalizing sentiment of the statuary of the former century gave way to a certain "individualization and even intimacy" of feeling and to the desire for sensitiveness in art. To this sculpture the name of the contemporary architectural style, rococo, is often applied. Rococo really refers to the greater exuberance of architectural decoration which was a further development from the baroque and was loath to leave any part of an edifice unembellished. Compared to the baroque, the rococo ornament is lighter and airier in spirit, more fantastic and saccharine in its *motifs*, and more adverse to straight lines and angles. The painter Boucher ruled only less absolutely than Le Brun under Louis XIV, because of the partial decline of centralization. All interiors were conceived more or less in the mode of a lady's boudoir. When the figure was employed in monumental decoration, it naturally conformed to the prevalent standards; and even detached statues and reliefs, not designed for any building, were affected by the tendency of the time. Sporadically,

the classical tradition persisted undisturbed; but very generally, especially by the middle of the century, the bodies became slighter, the staidness of the seventeenth century yielded to movement and to great cleverness in its rendition, the draperies floated and wound hither and thither, a statue or a group was cluttered with distracting accessories according to what has been called the "centrifugal" proclivity of the rococo, and the composition was involved. The ultra-refinement of society was reflected in the extreme nicety and subtlety of the sculpture. There was a note, also, of artificiality in harmony with the temper of contemporary pastoral masqueradings. Even religious sculpture conformed to the general gaiety and sweetness of the rococo. The masculine saints were likely to be conceived as pretty ephebes, the feminine as exquisite shepherdesses.

By a strange paradox, in the midst of this factitious civilization, the tendency to return to real nature also manifested itself, inspired in some degree by the writings of Rousseau. The partial destruction of the academic barriers assisted in opening the way to more naturalism in art, especially during the second half of the century. Sometimes the increased naturalism took the shape of a sensuality in accord with French life under Louis XV. Often it did not go very deep, and it was most prominent in the portrait busts and statues. Shaking off the hampering pomposity of Louis XIV's age, these portraits often avoided even the mannerisms of the rococo, so that, as direct, simple, and vigorous likenesses, they vie with the best that the world has produced. Another influence made for greater freedom. As in the fourteenth century personal patrons succeeded to the cathedral corporations, so now the court lost something of its monopoly upon art and was obliged to share its esthetic interests with the enlightened Parisians. The artistic output was still largely centralized, but the centralization was expanded to include Paris as well as Versailles. The exhibitions in the Salon at Paris became great affairs, and statues executed merely for them or for private dwellings, apart from any architectural or monumental purpose, were one of the innovations of the epoch. The analogy to the second Gothic period, however, should not be pressed too far. Whereas the fourteenth century was artistically inferior to the thirteenth, the style of the eighteenth was certainly superior to that of the seventeenth. In its vivacity and elegance, in its appreciation of femininity, in its marvellous skill in reproducing different fabrics and the texture of the skin, the sculpture of the eighteenth century is one of the most characteristic expressions of the French genius. Its greatness is only beginning to be comprehended again in our own day.

To the more archaeological and quieter form that the French rococo assumed in the second half of the century at the approach of neoclassicism, the term, the style of Louis XVI, is sometimes applied.

The eighteenth century revealed fresh vigor also in its treatment of tombs. The arched recess as a frame was often abandoned. Although the old types still enjoyed some degree of popularity, beside these there appeared the fully developed dramatic mausoleum, already adumbrated in the sepulchral conceptions of Le Brun and here and there virtually realized as in Le Gros's monument for Frédéric de Bouillon. However false the theatrical agitation may seem to our eyes, however unsuited to the solemnity of death, yet it must be admitted that the age showed astounding ingenuity in devising and surprising power in executing its conceptions. The allegorical figures were knit together in some action glorifying the deceased, or some event in his life was reproduced allegorically. Most interesting are the several tombs in which Death is one of the actors, now summoning the victim, now struggling with the victim's husband or wife, or with a representative of Immortality. On the other hand, the monuments were often simple, without any representation of the dead, including, for instance, merely a mourning woman or an urn adorned with flowers by children. During the second half of the century, especially in the dramatic assemblies that the writer Diderot was allowed to plan, the allegories, which now often embodied conjugal love, not infrequently inclined towards sentimentality. At the same time premonitions of the approaching neoclassicism were occasionally manifested in the style of the figures, in a rejection of the sepulchral drama, in the employment of colder, more rhetorical, and less unified allegorical themes, in a commoner substitution of the urn for the effigy of the dead, and in the obtrusion of such antique elements as the stele.

6. THE FIRST GENERATION OF THE EIGHTEENTH CENTURY

Of the earlier sculptors of the eighteenth century, EDMÉ BOUCHARDON (1698-1762), a pupil of Guillaume Coustou I, chiefly upheld the standard of the old classicism, although in his admiration for Graeco-Roman art he was influenced also by the theories of neoclassicism. He spent the usual period of study at Rome (1723-1732), where he enjoyed a popularity astonishing for a foreigner. Of his three principal works, the destroyed bronze equestrian statue of Louis XV, known to us in engravings and in two small bronzes of the Museums of the Louvre and Versailles, was most severely academic

in its stately restraint and classic costume and initiated the fashion of slimmer steeds that was to prevail in the rococo period; it is impossible to determine how far Pigalle, who was commissioned to finish the undertaking at Bouchardon's death, remodelled the latter's ideas for the caryatides and reliefs of the pedestal. His second preëminent achievement, the fountain of the Rue de Grenelle, Paris, has likewise a noble simplicity and lack of involution in architectural composition and detail. The three central figures of Paris, the Seine, and the Marne might almost have been done by Coysevox or Nicolas Coustou, except that the first is more strictly archaeological in the spirit of the embryonic antiquarianism. The four adolescent genii of the Seasons and the accompanying reliefs of *putti*, symbolizing the activities of the Seasons, are therefore somewhat of a surprise, in that the mannered poses and realistic nudes of the youths and the softness, naturalism, and playfulness of the children smack strongly of the rococo. His Proteus and two *putti* with marine monsters for the Bassin de Neptune at Versailles still hark back to the preceding century. The conception of Cupid cutting himself a bow from the club of Hercules — his third important work, now in the Louvre — is in the temper of the period. Its lines, however, are so purely classical that it looks as if it came from the hand of Canova. Better perhaps than any other example it illustrates the high finish in which Bouchardon delighted. In general, one gets the impression that his production tended to be labored, conscious, and theoretical. His rather numerous drawings often exhibit unexpectedly the reviving naturalism of the century. It is curious that he did only two or three portrait busts and that these are not very incisive characterizations.

JEAN BAPTISTE LEMOYNE (1704-1778) was the son of a sculptor, Jean Louis Lemoyne, and was called the Second to distinguish him from his uncle who had an identical name and who followed the same profession. He inaugurated the style of Louis XV more definitely than Bouchardon. His non-extant equestrian statue of Louis XV at Bordeaux did not vary essentially from the classical norm; but the bronze model in the Louvre for the destroyed monument to Louis XV at Rennes shows him working in a more gallant and less stilted manner than that employed by the seventeenth century for similar enterprises. The finely animated figure of the King stands upon a shield upborne by kneeling soldiers. His Bathing Flora has the daintiness and feminine charm so peculiar to the period; and he has projected this mood even into the religious sphere in his Baptism in St. Roch, Paris. It is his long series of busts that in their directness, liveliness, and lack of affectation best proclaim the new

age. Typical are the Fontenelle at Versailles, the architect Gabriel of the Louvre (Fig. 128), the Duc de Richelieu in the George J. Gould Collection, N. Y., the actress Mlle. Dangeville in the Théâtre Français, and another actress in the André Collection, which possesses several of Lemoyne's works. His most famous bust is the Mlle. Clairon in the Théâtre Français.

MICHEL-ANGE SLODTZ (1705-1764), the son of a sculptor who had immigrated from Antwerp, and a distinguished representative of the energetic animation sometimes found in the eighteenth century, was the author of two most impressive and characteristic tombs. Both of them possess in a superb degree the baroque feeling for magnificent effects. The monument of the Archbishop de Montmorin in the cathedral of Vienne was ordered by the Cardinal de la Tour d'Auvergne in 1740, and finished in 1747. It embodies the nearest approach to a straightforward treatment of an episode in the life of the deceased, without the intervention of allegory. Upon a sarcophagus and in front of a pyramid, the former prelate, beautifully posed and executed, chooses as his successor his friend, the second prelate, clad in the augustly sweeping robes of his office. It is allegorical in so far as it represents, not an actual event, but a crystallization of Montmorin's desire. The other tomb, with rich polychrome effects of marble and bronze, for the Abbé Languet de Gergy, in St. Sulpice, Paris, follows the more ordinary tradition. For the principal *motif*, an angel is conceived as showing to the kneeling priest the beatitude of the future life; in the background of flying fabric spread by the angel, the vanquished spectre of Death succumbs. Slodtz also has left numerous works at Rome, where he resided as a younger man for many years.

7. THE SECOND GENERATION OF THE EIGHTEENTH CENTURY

Of the second generation of sculptors under Louis XV, JEAN BAPTISTE PIGALLÉ (1714-1785), a pupil of Le Lorrain and Lemoyne, was perhaps the most comprehensive embodiment of his age. He illustrated all its aspects, some of them, however, not in their most pronounced form. The favorite of Mme. de Pompadour, in the decade from 1750 to 1760 he devoted himself to typically rococo themes, such as the representation of that lady as Amitié, now in the Collection of Édouard de Rothschild, Paris, and the group of Amour and Amitié in the Louvre, the latter figure of which is a less exact likeness of the King's mistress. Throughout his life he occasionally turned to these subjects. Among his separate ideal statues, his masterpiece is the

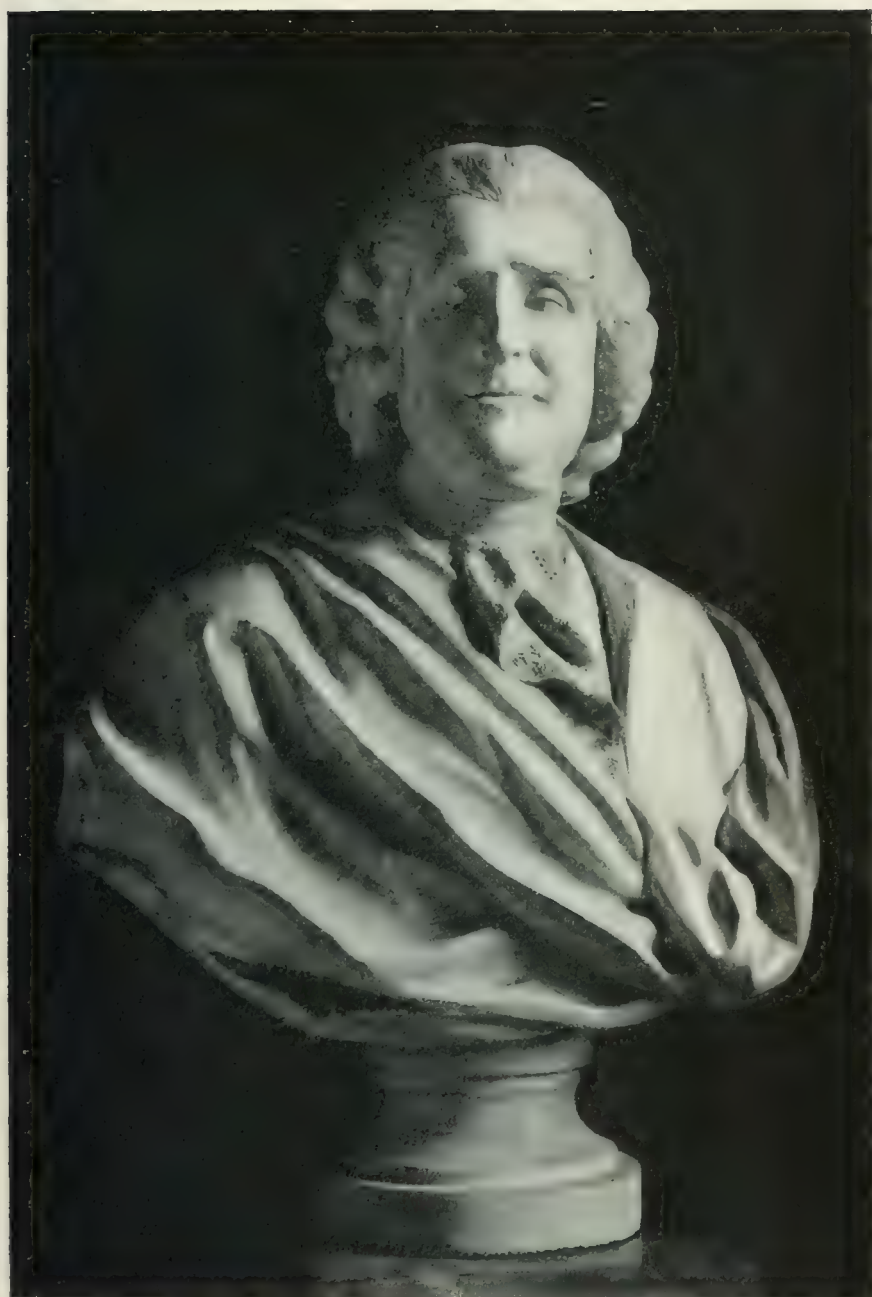


FIG. 128. LEMOYNE. BUST OF GABRIEL. LOUVRE, PARIS



FIG. 129. PIGALLE. MERCURY. METROPOLITAN MUSEUM, N. Y.

(Courtesy of the Metropolitan Museum)

Mercury attaching his sandals, which was already ideated before he returned from Rome and which exists in three famous repetitions, the first terracotta sketch in the Altman Collection at the Metropolitan Museum (Fig. 129), a marble statuette in the Louvre (his *morceau de réception*), and a large marble in the Kaiser Friedrich Museum, Berlin. The choice of a kinetic rather than a static moment, the other pictorial elements, the complication of attitude, the *svelte* grace of the body, the anatomical science, and technical dexterity — all these qualities make the Mercury a touchstone by which we may prove the art of the eighteenth century. The companion piece of a seated Venus, also in the Museum of Berlin, though characteristic of the period, is less interesting and rather vapid. To the same iconographical range belongs the girl Thorn-Extractor in the André Collection, Paris, recently recognized as a late work of Pigalle. He appealed to the taste of his contemporaries also in his forms of children engaged in pretty little activities; the most accessible examples are the two infants of the Louvre, one with a bird and apple and the other with a deserted bird-cage. Even in the religious sphere he transfused his Virgins of St. Eustache and of St. Sulpice, Paris, with the loveliest phase of rococo charm.

In general, nevertheless, his feminine figures do not accord quite so thoroughly with the standards of the time as do those of Falconet and Clodion. They are not so essentially permeated with that fashionable, graceful subtlety. They are more serious and less bewitching. Pigalle himself possessed a robust and vigorously masculine character and had to accommodate his style to the taste of his day; but he expressed himself more naturally in public monuments and stately tombs.

Several of the works already mentioned illustrate that side of his artistic personality which made of him the most definite exponent of the trend towards realism in the eighteenth century. The faithfulness to actuality in the first terracotta sketch for the Mercury is partially sacrificed in ever increasing degree, together with other small changes, first in the marble statuette and then in the statue at Berlin. The girl Thorn-Extractor depends more closely upon the model than the nymphs of Falconet or Allegrain, and the bodies of Pigalle's *putti* are triumphs of naturalistic skill. In the extant symbolic bronze figures of Beneficent Government and the Contented Citizen on the base of his destroyed statue of Louis XV at Reims, the old academic tradition for public commemorative allegories is modified by greater realism and ease. The nude Citizen is a portrait of Pigalle. The high degree of anatomical skill here exhibited is paralleled in other achievements of his, and may be partially explained by his friendship with physicians,

of whom he did at least four portrait busts. A misunderstanding of ancient practice, a desire for the heroic, and perhaps the suggestion of Diderot combined with this anatomical enthusiasm to provoke the incredible anomaly of representing Voltaire as nude in the statue now in the entry of the Library of the Institut, Paris, and of using an old soldier as the model for the body.

Pigalle was not the greatest and most popular portraitist of his time, and yet he has bequeathed to posterity a number of distinguished busts, which outdo those of Houdon in the quality of realism. Only two feminine busts are extant, one of which, that of Mme. de Pompadour, America is fortunate enough to possess in the Collection of Jules S. Bache, New York. But in portraits as in ideal figures he essayed the forms of women with less success than those of men. In the list of his most powerful characterizations, the names of the following sitters should be mentioned: George Goguenot (De Soucy Collection, Paris); Thomas Desfriches and his negro servant (Museum of Orléans); Dr. Ferrein (École de Médecine, Paris); Voltaire (in the possession of Mme. Jacques Gompel, Paris); Major Guérin and Diderot (both in the Louvre).

The tombs by Pigalle incorporate the highest development of the sepulchral drama.¹ He here attained that grandeur of style which was often suppressed in him by the tyranny of the rococo. The most famous tomb was erected for the great French Marshal, the German-born Comte de Saxe, in the church of St. Thomas at Strassburg (Fig. 130). From the steps of a pedestal, at the back of which rises the pyramid with the inscription, the erect Comte de Saxe descends towards the sarcophagus beneath, the lid of which is held open by Death. At the left of the sarcophagus, Hercules mourns, a symbol of Fortitude or of the French army. At the Marshal's left, the figure of France tries to defend him from Death; behind her, a mourning Cupid is said to stand for the general's conquests in love. At his right, the leopard of England, the lion of Flanders, and the eagle of the Empire are represented in discomfiture. His effigy, from the standpoints of realism, majestic pose, and dignified movement, is one of the supreme achievements of the century. Another great mausoleum for another great Marshal of France, Henri Claude, Comte d'Harcourt, in the cathedral of Paris, was built by Pigalle towards the end of his life. According to a dream of the countess, her husband's cadaver struggles out of the coffin. Death stands at his head, and his wife kneels in the foreground beseeching for his deliver-

¹ The attribution to Pigalle of the monument of the Marquis Ludwig Wilhelm in the Pfarrkirche at Baden-Baden is now discredited.



FIG. 130. PIGALLE. TOMB OF COMTE DE SAXE. ST. THOMAS, STRASSBURG
(Photo. Braun)



FIG. 131. FALCONET. BATHING GIRL. LOUVRE, PARIS

(Photo. Braun)

ance. A mourning Hymen or guardian angel at his feet adds to the conjugal sentimentality that is so common a sepulchral theme in the second half of the century.

Pigalle's rival and, to a certain extent, enemy was the alternately brusque and kindly ÉTIENNE MAURICE FALCONET (1716-1791), who has succeeded to a revived popularity in our own day and who may well be reckoned the greatest French sculptor of the mid-eighteenth century. He studied under Lemoyne, but his *morceau de réception*, a small marble group of Milo of Croton and the Lion, in the Louvre, indicates his admiration for Puget. Very different in composition from Puget's work, it has the complication and projecting details of the rococo. Yet Falconet's interest in Puget betokens a more essentially sculptural nature than was usual in the eighteenth century. Except in his small decorative pieces, he did not again indulge in the "centrifugal" proclivity. His true and noble plastic sense was, however, often more or less sacrificed to the exigencies of contemporary taste. One has to go to his writings, which have been collected in six volumes, to find what his ideals really were. Born of humble parents, he acquired through his own efforts, not only his artistic training, but a familiarity with ancient and with the French literature of his day. An intimate friend of Diderot, in addition to the practice of his art, he found time to be an indefatigable reader throughout his life. After his departure from Petrograd in 1778, he surrendered himself wholly to the gathering and publication of his separate essays, although for the last eight years he was an invalid. Despite the fact that he appreciated the antique and through its inspiration sought to curb the extravagant and unsculptural tendencies of the rococo, his writings are directed, first, against the excessive devotion to ancient art that was preparing the way for neoclassicism. Because the archaeological movement was championed by famous men of letters, he was obliged to take up the pen, in the second place, against the whole practice of esthetic criticism by *littérateurs*, ancient and modern, who were not themselves sculptors or painters and who, therefore, he believed, could not be adequate judges. The hostility to an indiscriminate acceptance of the antique appears in his earliest essay, the *Reflections on Sculpture*, and here he also declaims against the frivolity and lack of concentration in the rococo, a reaction from which he partially achieved in his own production. On the other hand, it is in accord with, at least, some of the sculpture of his time, that he proclaims the essence of nature, rather than its superficialities, as the proper goal of the artist.

After the Milo, Falconet did not really find himself until 1750. Then followed a series of typical works in marble. In the *Music of the Louvre*, done for Madame de Pompadour, he calmed and restrained the flutterings and involutions of the rococo that appear in their most unmistakable form in the companion piece, the *Lyric Poetry of Lambert Sigisbert Adam*. The *Bathing Girl of the Louvre* (Fig. 131), a *motif* essayed by many sculptors because it was so much in harmony with the spirit of the epoch, is the first of several similar statues or statuettes which illustrate the return to nature and which, in their realization of feminine loveliness, again today command an expensive market. Its greater truth and its freedom from Lemoyne's rococo mannerisms in the treatment of the same subject are characteristic of Falconet. The *Galatea of the Pygmalion group*, preserved to us in small marble and porcelain copies, has the same charm from which even pictorial accessories cannot detract. In the *Amour Menaçant* of the Louvre, he tried his hand at Pigalle's specialty of children. Although the Cupid has Falconet's peculiar winsomeness, the modelling is less accurate and realistic than his rival's.

Like the majority of his contemporaries, he furnished models for the manufacture of Sèvres china, which was then the rage in small decorative pieces for interiors, and his larger works were also repeated in the medium. From 1757 to 1766 he was superintendent of the modelling. The drawings of the painter Boucher often were forced upon the sculptors as the basis for their models, but Falconet sometimes managed to adapt them to his own ideas. These objects of virtu were also frequently executed in marble. The question of authenticity is a difficult one because others successfully imitated Falconet's style. Besides several examples of sitting bathers or of groups in which the feminine form is prominent, the most important undoubted work is the clock of the three Graces, existing in marble in the Camondo Collection of the Louvre and also in a number of Sèvres repetitions. As Edmund Hildebrandt has shown, in contrast to the impression of true maidenhood achieved in his larger statues, he here conformed more to the standard of Boucher and the rococo, which sought to fuse the general effect of adolescence with the fully developed feminine physique.

At the same time Falconet was adorning the church of St. Roch with baroque religious sculpture, of which only Christ in Gethsemane and the decorative sections are extant. The culmination of his career was the bronze statue of Peter the Great at Petrograd, which shares with Saly's monument of Frederick V at Copenhagen the honor of alone being preserved from the many French equestrian figures

erected at this period. He was absent at Petrograd from 1766 to 1778, highly esteemed by Catherine II, his friendly correspondence with whom may still be read. He himself finally had to undertake the casting, the history of which is almost as interesting as that of Cellini's *Perseus*. The statue was not unveiled until 1782, four years after his departure. According to the proclivities of the age and perhaps in dependence upon Puget's sketch for an equestrian statue of Louis XIV, both rider and horse are represented in activity, the former blessing his people and the splendid animal prancing in the air. Though the sovereign is clad in classical costume, the conception is completely different from the usual equestrian compositions of the seventeenth and, for that matter, of the eighteenth century. The choice of a bare, unhewn rock for a pedestal denotes the originality that occasionally dared to show itself at this period. The head of Peter the Great the master entrusted to his pupil, MARIE ANNE COLLOT (1748-1821), who has left us several excellent busts, among them that of Falconet himself in the Hermitage at Petrograd. For Catherine II, who ordered the monument, Falconet did a medallion upheld by a lovely feminine allegorical personification, now in the André Collection.

CHRISTOPHE GABRIEL ALLEGRAIN (1710-1795), Pigalle's brother-in-law, is remembered for two bathing ladies in the Louvre, one dubbed a *Diana*, which appeal to the same taste as Falconet's similar creations but which, though more coldly classical, are yet less chaste and girlish.

Of the many other sculptors belonging to the second generation, two more must be singled out for special mention. GUILLAUME COUSTOU II (1716-1777), the son of Guillaume I, inclined more and more to neoclassicism. His two great mythological works are the *Venus* and *Mars* in the palace at Potsdam. Both have some rococo accessories; the *Venus* has much of the delicate charm that the eighteenth century lent to feminine nudes, but the *Mars* is a closer approximation to the antique. At the end of his life, he carried out his other important commission, the tomb of the Dauphin, Louis XV's son, and the Dauphine in the cathedral of Sens. Designed by Cochin, who took suggestions from the last of four of Diderot's plans for the monument, it is typical of the second half of the century in its substitution of urns for the effigies, in the classicism of its figures, and in its stress upon domestic pathos, in this case justified by the love of the royal pair. On one side of the monument, Religion places a wreath of stars upon two urns, Immortality forms a trophy of the attributes of the Virtues, and at their feet mourns a little genius of the Arts and Sciences with his symbols. On the other side, the mas-

culine personification of Time stretches a veil from the urn of the Dauphin to that of the Dauphine, and Hymen looks at an infant who is breaking a chain of flowers. All the figures are beautifully executed in the cold and statuesque manner of the neoclassicists; the Hymen, particularly, as Lady Dilke has surmised, may be derived from an Antinous.

JEAN JACQUES CAFFIERI (1725-1792), belonging, like so many of these men, to a numerous and long established family of artists, although he produced a large amount of sculpture of other kinds, lays a claim upon the consideration of posterity principally because of his portrait busts. Of these the most famous are the ten examples of literary and theatrical celebrities for the Théâtre Français. His busts, though excellent characterizations, are often not so simple and direct as those by Houdon. He sought to give them the effect of decorative sculptures by turning the drapery and even the hair in pretty rococo swirls. Particularly upon the portraits of dramatic writers long dead, such as that of Rotrou (Fig. 132), he impressed a certain haughtiness and heroic idealization. A degree of the same thing is perceptible in the likenesses of his contemporaries, such as Nivelle de la Chaussée and Piron. The Corneille and Racine are less assuming. Apparently he made a specialty of the histrionic profession; the delightful plaster bust of a *Danseuse* in the Library of the town of Versailles is one of three versions of the same subject. Caffieri should be of interest to Americans because he constructed a cenotaph without figures for General Montgomery, now to be seen under the portico of St. Paul's, New York, and because he made at least six busts of Benjamin Franklin. The only one that is now known is that of the Institute of France, Paris. Though it has the penetrating and nervous gaze peculiar to Caffieri's portraits, it is fittingly executed in a plain style without affectation. The busts of Franklin seen in this country are usually copies after the type of Caffieri, not, as has been wrongly supposed, after the type of the Italian Ceracchi, who, as far as we know, never did a portrait of the American diplomat. Houdon's type did not achieve such a vogue in the United States.

8. THE THIRD GENERATION OF THE EIGHTEENTH CENTURY

The mention of Houdon supplies a transition to the third generation of sculptors, who lived through the beginning of the nineteenth century but were only slightly affected by the new tendencies. AUGUSTIN PAJOU (1730-1809), a pupil of Lemoyne, remained a confirmed devotee of the rococo until the latter part of his life, stressing pleas-



FIG. 132. CAFFIERI. BUST OF ROTROU. COMÉDIE FRANÇAISE, PARIS



FIG. 133. CLODION. NYMPH AND SATYR. METROPOLITAN MUSEUM, N. Y.

(Courtesy of the Metropolitan Museum)

antly the sweetness of the style, gifted with too great productive facility, and therefore often rather slovenly in his modelling. Characteristic are the Bacchante and Marie Leczinska as Charity in the Louvre and the extensive sculptural decoration of the Opéra at Versailles. His busts, the most famous of which is the Mme. du Barry of the Louvre, are among the best of the period. By his sixtieth year, however, he had begun, in the Psyche of the Louvre, to make concessions to the new movement. His soft sensuality, to be sure, he has but slightly modified in the figure itself, but in the decorative *motifs* of the seat and cushion he has become an archaeologist.

Claude Michel, called CLODION (1738-1814), like Pajou, whose son-in-law he was until his young wife, apparently with good reason, divorced him, managed throughout the greater part of his life to steer clear of the icebergs of neoclassicism. He was born at Nancy. His father became a mediocre sculptor late in life, and on his mother's side Clodion was connected with the well-known family of sculptors of Lorraine named Adam. He actually studied under the artistic head of this family, his uncle, Lambert Sigisbert Adam, and for a few months also with Pigalle. A long period of training he spent at Rome, from 1762 to 1771, and on his return was able to secure for himself an important position in the Parisian *milieu*. It is indeed curious that the rococo should have waited until the moment of its dissolution to find in him its most pronounced exponent. He first realized the full possibilities of its daintiness and playfulness. He treated his abundant nudes with more fresh naturalism than any of his predecessors or contemporaries. Sensuality he often turned into licentiousness, and he reflected the temper of his art in his own loose morality. No other attained to such a degree of the alertness of movement demanded by the esthetic ideals of his day; his figures are on the *qui vive*, and even the mouths are usually open. The supreme dexterity with which he met the exigencies of this animation and of other aspects of his art is another token of the times. His subjects of predilection were nymphs and satyrs, bacchantes, sports of Nereids, and romps of *putti*. It is by this, the principal phase of his achievement, that the personality of Clodion is usually defined. It was employed in decorative friezes for houses but especially in small statuettes and groups of terracotta, a medium in which his facile hand and his genius for improvisation expressed his conceptions most characteristically. With his brothers and other partners and assistants he constituted a firm for the production of these objects, and they extended their enterprise to include the adornment of such articles as candelabra, vases, and clocks. Because of his commercial interests and for other reasons

he was never actually admitted to the Academy, luckily perhaps, for his style may thus have remained more spontaneous. Nor did he find patronage with the court so much as with the private *amateurs* of Paris. The firm employed also other mediums than terracotta, for instance, marble, plaster, and porcelain; and Clodion himself used stone and marble for his larger figures and panels. There seems to have been little connection between him and the manufactory at Sèvres.

But he had at his command another style, and if he had so willed, he might have been a great monumental sculptor. As evidence, we may refer to the baroque St. Cecilia for the choir-screen of the cathedral of Rouen, now in a side chapel, and to a still greater surprise, one of the noblest French portraits, the majestically draped and conceived statue of Montesquieu, ordered by D'Angiviller, Louis XVI's architectural director, to be one of a series of great Frenchmen and now in the Institute of France. The relief of St. Cecilia's death for the choir-screen has more of rococo prettiness and elaboration.

His better known style may be illustrated, in architectural decoration, by the little fauns and their mothers about the *oculi*, and the panels of sporting *putti* as friezes, in the court of the Hôtel de Chambrun, Paris, and, somewhat less agitated and more monumental than was his wont, the panels of the four Seasons on a façade in the Rue de Bondy. Among the best of his terracottas are the Faun and Fauness with their children in the Cluny Museum, the Bacchus and Nymph of the André Collection, and the Satyr and Nymph of the Altman Collection in the Metropolitan Museum (Fig. 133).

After the Revolution, which drove him for a time to Nancy, Clodion, though he still produced some works in his old manner, demonstrated the breadth of his genius by passing successfully into the ranks of the neoclassicists. A typical example is the relief of the entry of the French into Munich on the Arc du Carrousel.

JEAN ANTOINE HOUDON (1741-1828) was the greatest French sculptor of the epoch covered by the seventeenth and eighteenth centuries and one of the greatest sculptors of all times. His achievement is the more amazing when we remember that he was the son of a domestic servant in a private house at Versailles and progressed, without the stimulus of an artistic family or financial and personal backing, merely by the force of his own talent. He advanced steadily in the local schools until he obtained the Prix de Rome, and spent four years in the eternal city. After his return in 1768, his life, despite the political upheavals and changes, was one long period of triumphant artistic fecundity. In 1785 he visited America that he might familiar-

ize himself with Washington, for whose statue he had received the order.

Houdon impresses us as very modern because, like so much recent art, his production is more or less independent of any esthetic movement or century and is the sincere expression of his own ideas. If it were not for the costume and characterization of his portraits, it would be hard to say when they were created. He largely disembarassed himself of contemporary tendencies and enrolled himself in the school of nature. The return to nature, was, indeed, one of the elements of eighteenth-century art, but Houdon followed her as a preceptress with far more absolute devotion than could have been inspired by the timid naturalism of his day, already half engulfed under the growing tide of neoclassicism. If his style must be traced to some source, it should rather be described as a revival of French medieval realism. In a few of his imaginative statues, he inevitably paid homage to the tastes of his fellows. His beautifully modelled *morceau de réception* for the Academy, the marble Morpheus of the Louvre, is a rococo modification of the style of Louis XIV. In the marble Baigneuse of the Altman Collection he surpassed Falconet in Falconet's own manner. In the two marble groups of busts of kissing couples, formerly in the Morgan Collection,¹ he successfully and delightfully intruded into Clodion's sphere. The Vestal Virgin of 1787, formerly in the same Collection, may be remotely derived from the so-called Pandora of the Capitoline Museum, and is somewhat neoclassic; yet even here Houdon's instinct led him to avoid the hardness of the style by softening the lineaments of the countenance and by disposing the draperies with a noble but gentle grace. On the other hand, the St. Bruno, which he did while at Rome for S. Maria degli Angeli, belongs neither to the Middle Ages, the Renaissance, the baroque, nor the rococo. It is a simple and unaffected portrait of some Carthusian monk, properly idealized for the religious purpose. Another renowned early work, the Diana, is classical only in subject and rococo only in its love of femininity. In reality, it is a superb and naturalistic study of a feminine nude. It exists in at least five replicas of life-size, two of them of a type that treats the nude with the utmost frankness. Of these two, the marble in the Hermitage at Petrograd is the better known; of the other three (in one of which, the plaster of the Museum of Gotha, the slight modification in the interests of decency seems certainly due to Houdon himself), the bronze in the Louvre is the most accessible. The same comparative immunity from contemporary tendencies ap-

¹ For the replicas of Houdon's works, cf. Georges Giacometti, *Houdon et son époque*, vols. II and III.

pears in the Shivering Woman or Winter, which he repeated, with some variation, several times and which is most familiar in the marble of the Museum at Montpellier.

But it is rather his vast number of portrait busts and his few portrait statues, many of them done for Americans, which have made Houdon's fame secure and which most unmistakably demonstrate his independence of any school. No other sculptor, except a few of the greatest Italian masters of the fifteenth century, has realized so well the aim of true portraiture, the emphasis upon the most characteristic traits of the sitter, to the exclusion of the irrelevant, and the ennoblement and beautification of the whole so that, in addition to a likeness, the portrait becomes an enduring work of art. As Rodin has said, Houdon's busts reveal even the period, race, and profession of their subjects. He concentrated special effort upon the vividness of the glance, and he took pains to render the individual variations from the norm in each countenance. In addition to the statue of Washington in the Capitol at Richmond, he executed busts of the following Americans: Washington (the terracotta example in the Louvre is particularly memorable; the Morgan Library contains the mask taken from life); Franklin (of the examples in this country, especially the marble of the Metropolitan Museum and the plaster of the Boston Athenaeum); Paul Jones (Fig. 134, the terracotta example in the Pennsylvania Academy of Fine Arts); Jefferson (casts from the lost original in the New York Historical Society and the American Philosophical Society, Philadelphia); Robert Fulton (a plaster in the Dubosc Collection, Le Havre, and a terracotta in the National Academy of Design, New York); Joel Barlow (plasters in the Pennsylvania Academy of Fine Arts, and at New York in the National Academy of Design and the Historical Society; probably authentic marble in the possession of Judge P. T. Barlow, New York). His most renowned portrait is perhaps that of the seated Voltaire in the Théâtre Français (Fig. 135), of whom he made also many busts; the costume of an ancient sage, in contrast to the ineffective nudity employed by Pigalle, is a contributory factor in alleviating the realism of the countenance and of the sardonic smile and in disengaging it from the ephemeral. Of his other busts, those of the following persons deserve the superlative: the thoroughly royal Madame Victoire, the aunt of Louis XVI, in the Wallace Collection, London; his own wife (terracotta example formerly in the Morgan Collection); his daughter Sabine at the age of ten months (marble in the Gary Collection, and plaster in the Lydig Collection, New York); the children of the architect Brongniart, Alexandre and Louise (in the Louvre; marble

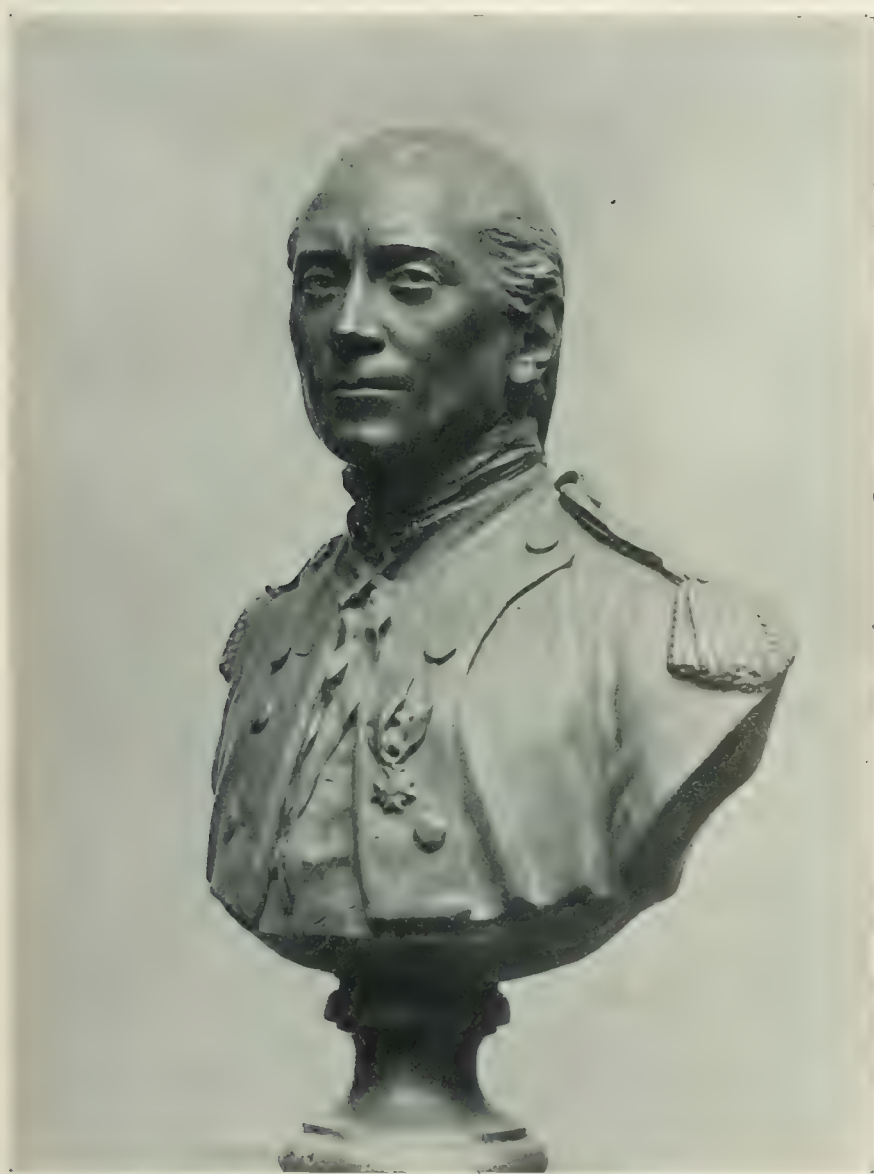


FIG. 134. HOUDON. BUST OF PAUL JONES. PENNSYLVANIA ACADEMY OF
FINE ARTS, PHILADELPHIA

(Courtesy of Detroit Publishing Co. and of the Pennsylvania Academy)



FIG. 135. HOUDON. VOLTAIRE. COMÉDIE FRANÇAISE, PARIS

(Photo. Giraudon)

of the former in the Widener Collection, marble variant of the latter in the Altman Collection); La Fayette, in the State Library at Richmond; the mathematician Laplace, in the Musée des Arts Décoratifs, Paris; Louis XVI and Napoleon as Emperor, both at Versailles; Lavoisier, Buffon, and Mirabeau in the Louvre (in the last, as in the bust of Gluck, even the pock-marks are indicated, but the effect is relieved by Houdon's customary partial idealization).

CHAPTER XVIII

THE BAROQUE AND ROCOCO THE LOW COUNTRIES AND ENGLAND

I. BELGIUM

THE SEVENTEENTH CENTURY. INTRODUCTION

FOR remaining Catholic, Belgium was rewarded by receiving, in the seventeenth and eighteenth centuries, an abundant decoration of religious sculpture. The necessity of readorning and refurnishing the churches, which had suffered so much from the devastation wrought by the religious wars and persecutions of the preceding century, called forth a kind of second Renaissance of Flemish art. The tradition of Italian schooling, established at the beginning of the sixteenth century, persisted, and the production of this period was therefore essentially baroque. Even during the real Renaissance the sculpture of Flanders had especially tended towards this consummation. Italianism was often affected by the form that it took in Rubens, and the great painter sometimes provided sketches upon which the sculptors worked. His buxom feminine figures were peculiarly popular. French culture, however, obtained such a domination over Europe by the second half of the seventeenth century that a certain amount of French influence upon Belgian art was a foregone conclusion. Parisian artists, indeed, were still partly recruited from Flanders, as in the Middle Ages, and the sculpture in Belgium itself now and then inclined towards French classicism. In particular, the dramatic and allegorical tombs of France were occasionally imitated. Sometimes, nevertheless, the simple old medieval form of sepulchre was kept, a high base with recumbent effigy, and not seldom this was covered by a canopy surrounded by allegorical figures. In another type, the deceased was represented as sleeping on his side upon the sarcophagus. Since sculptured production, just as in medieval Flanders, was still considered largely industrial, artistic individualities do not yet stand out sharply, and marked differences in style are hard to distinguish. As in France, the profession of sculpture was often exercised by whole families. The craftsmen of Belgium profited by extensive patronage in England and Germany, which in the seventeenth century did not develop adequate schools of their own.

THE TRANSITION

In the first half of this century, the field was occupied by the Italian style that was transitional from the late Renaissance to the baroque. Its representatives were chiefly the families Colyns de Nole of Antwerp and the Duquesnoy of Brussels. The tabernacle in St. Martin's, Alost, shows JÉRÔME DUQUESNOY I, the father (before 1570-1641), to have been a belated and uninteresting exponent of the late Renaissance. Of the sons, François has already been studied as one of the classicists opposed to Bernini at Rome. The other son, JÉRÔME II (1602-1654), was also trained at Rome, but he brought back his brother's manner to their native land. His masterpiece is the tomb of the Bishop Anton Triest in the cathedral of Ghent, ordered from François, but executed almost wholly by Jérôme. Like many Flemish mausoleums of the epoch, it is set against the inside of the choir enclosure and looks out into the church through a screen of openwork in the background. The monument itself is derived from Italian sepulchres of the late Renaissance, and the indebtedness of Flanders to Italy at this time is revealed by the dependence of almost every figure upon an Italian prototype. In the midst of a structure of black marble trimmed with white, remotely suggested by the triumphal arch and framed by twisted white columns, the sarcophagus with little genii and the inscription rests upon the pavement and is surmounted by the reclining figure of the prelate, inspired by Ammanati's effigy of the Cardinal del Monte in S. Pietro in Montorio, Rome, and executed with realistic inspiration. In the two niches of the background are the Saviour, suggested by Michael Angelo's Christ of the Minerva, and the Virgin, perhaps derived from the Susanna of François Duquesnoy. The use of two statues at the head and feet of the deceased, one of them often allegorical, is a Belgian sepulchral custom that may be traced back at least as far as Du Broeucq. Above, *putti* support the escutcheon, on the sarcophagus a pair of *putti* extend the inscription, and beside the sarcophagus two more (by François) hold, respectively, an hour-glass and a reversed torch. Jérôme also patterned after his brother in the manufacture of small ivories.

With the exception of the expatriated François Duquesnoy, the most talented sculptor in this transitional group was ARTUS QUELLIN I (1609-1668), a pupil of François and a member of another artistic family of Antwerp. He reminds us of contemporary French classicists, but he had more respect for nature and a more pronounced inclination towards the baroque. His greatest undertaking, in conjunction with his disciples, was the elaborate decoration of the exterior and interior of the Town Hall, now the Royal Palace, at

Amsterdam. In the east pediment, which is incomplete, the feminine personification of the city is honored by the deities of the ocean; in the west, by the allegorical figures of the Dutch colonies, bringing their gifts from the different parts of the world. Above the pediments stand other allegorical figures. The masterpiece of Artus Quellin is the east wall of the court-room. Four caryatides, two symbolizing Disgrace and two Punishment, support an entablature, under which are three large reliefs, Brutus and his sons, the Judgment of Solomon, and Zaleucus sacrificing himself for his son, standing respectively for Justice, Wisdom, and Mercy. The reliefs reveal a moderate form of the baroque pictorial treatment. The caryatides, the opulence of whose forms is derived from Rubens, possess the surprising naturalism in the modelling of the nude that is characteristic of Quellin. The rest of the interior is full of allegorical and mythological figures and reliefs by the master and his assistants. Another typical work by Quellin is the group of Hercules and Fame around the arms of Plantin over the entrance to the Musée Plantin-Moretus at Antwerp; forms like those evolved by French classicism, except for their greater freshness, are set in the midst of baroque accessories. The marble bust of the burgomaster De Graeff in the Ryks Museum, Amsterdam, goes about as far in individualization as the portraits by Coysevox, which it resembles.

Another pupil of François Duquesnoy was the Carthusian, ROBERT HENRARD (1617-1676), active at Liège. The statues of Constantine and of St. Helen in the church of Ste. Croix are excellent examples of the kind of religious sculpture created by those who stood intermediate between the Renaissance and the baroque.

THE DEVELOPED SCULPTURE OF THE SEVENTEENTH CENTURY

The sculptor who most faithfully transcribed the ideas of Rubens into his own mediums was LUCAS FAYD'HERBE (1617-1697), a member of an artistic family of Malines and an actual and beloved pupil of the painter. His most accessible productions are in the churches of Malines and Brussels. The tomb of Jean de Marchin and his wife, in the church of Modave, is a sepulchral monument of the old medieval type, with two recumbent figures of honest workmanship upon a high base. On the tomb of the Archbishop Cruesen, however, against the enclosure of the choir in the cathedral of Malines, the deceased kneels dramatically, against the usual open screen, before the risen Christ. The other of the two customary statues on Belgian sepulchres is the figure of Time behind the prelate. He also did small ivories after Rubens's designs, for instance, a charming goblet in the

Art-History Museum, Vienna, and a no less lovely salt-cellar in the Historical Museum, Stockholm.

Baroque traits may be seen in most of Fayd'herbe's output, but the chief representative of this style in its developed form during the second half of the seventeenth century was Bernini's close pupil, JEAN DELCOUR, active principally in Liège (1627-1707). His draperies are thrown into an even more confused agitation than those of Bernini; but he was a sculptor of greater distinction than has usually been accredited to him, and he was endowed with a noble sense of personal beauty. In addition to his essentially religious work, he was in demand for the erection of tombs. The monument of the Bishop Eugène d'Allamont in the cathedral of Ghent is like the first dramatic tombs of France, except that the sacred figures are much more Italian. The prelate kneels upon a sarcophagus engaged in a colloquy with Death, who holds the Biblical inscription proclaiming the universal mortality of mankind. At the head of the sarcophagus, upon a ledge, stands the Virgin with the Child, according to the Flemish sepulchral arrangement; at the foot is an angel with a flaming sword. Dramatic unity is obtained by the Child's bestowal of a benediction and the angel's protecting gesture. Compared to the fine effigy of this tomb, the sepulchral figure of the Countess d'Hinnisdael, done towards the end of Delcour's life for her tomb in the church of the Hospital at Tongres, is already weak and mannered in the worst rococo fashion. The bronze sepulchral bust of the episcopal Chancellor Lambert de Liverloo in the Archaeological Museum at Liège has the power of Bernini's and Algardi's portraits; the vestments are cleverly and beautifully disposed so as to give the fullest value to the different stuffs and to avoid monotony.

Another dramatic mausoleum in the cathedral at Ghent was erected towards the end of the seventeenth century for the Archbishop Philippe van der Noot by several sculptors, on the designs of the painter Louis Cnuden. The prelate sinks upon the sarcophagus, in a posture perhaps suggested by Girardon's Richelieu, and his gaze is directed by an angel to a group of the Flagellation upon a pedestal at the foot of the bier; beneath the crowning arch *putti* cling to an obliquely placed cross.

THE EIGHTEENTH CENTURY

In the eighteenth century, the baroque continued to reign, now with extreme license, until the classical revival, but the sacred figures often assumed the rococo modifications. The most peculiarly Belgian expression of the style is found in the wooden pulpits, which carry the extravagances of the baroque to their furthest point. With the wood

was occasionally combined the use of marble. The structure was made into a pictorial scene, which looks like a section from one of the old-fashioned panoramas of about 1890. The lower part or even the whole pulpit became a bower of landscape or a rocky grotto, sometimes concealing the box of the pulpit altogether. In the midst of this setting, a religious or allegorical episode is enacted by large figures in the round. The canopy over the pulpit was also treated in the elaborate pictorial manner, carved with clouds and *putti*, with a sacred figure among baroque appurtenances, or with a continuation of the landscape from below. The balustrades and other parts were laden with such baroque details as large birds and foliage and with the properties required by the scene. When the body of the pulpit was not concealed, its sides were bedecked with medallions of sacred personages, less often of sacred episodes. Typical examples are: the pulpits of St. Jean, Malines, with the chief episode of the Good Shepherd, and of Notre Dame d'Hanswyck, Malines, with the Sin of Adam, both by THEODOR VERHAEGEN (1701-1759); the pulpit of the cathedral of Brussels (Fig. 136), with the chief episode of the Expulsion from Eden, by HENDRIK VERBRUGGEN (1655-1724); of St. André, Antwerp, with the chief episode of the Calling of Sts. Peter and Andrew, by JAN FRANS VAN GEEL (1756-1830) and JAN VAN HOOL (1769-1837); of the cathedral of Malines, with St. Norbert's conversion beneath the Crucifixion on one side, and the Sin of Adam and Eve on the other, by MICHAEL VERVOORT THE ELDER (1667-1737)¹; and three pulpits by LAURENT DELVAUX (1696 or 1698-1778), two in Ste. Gertrude, Nivelles, representing Elijah visited by the angel and Christ with the woman of Samaria, the third, his masterpiece, in the cathedral of Ghent, representing Time awakened by Truth or Religion and directed towards Christ. Now and then the pulpits were slightly less pretentious, as in the cathedral at Antwerp and in Notre Dame at Bruges: the lower part consists of an allegorical figure or figures supporting the box, on which reliefs are carved, but the canopy and the rest are still decked with baroque detail. At the apex of the Antwerp pulpit, an angel swoops down, head foremost and blowing a trumpet, with one of the typically rococo *tours de force* in movement.

The wooden confessionals, scarcely less sensational, were the recipients of much baroque decoration and statuary. Characteristic specimens may be seen in Notre Dame d'Hanswyck at Malines by Boeckstuyns, in St. Servais at Grimberghen by Verbruggen, and, according to the most elaborate and pictorial fashion of the baroque, in the church of Ninove, by Verhaegen and one of his pupils.

¹ According to others, by JAN FRANS BOECKSTUYNS (1650-1734).



FIG. 136. VERBRUGGEN, PULPIT. CATHEDRAL, BRUSSELS

(Photo. Paul Becker)



FIG. 137. HENDRIK DE KEYZER. TOMB OF WILLIAM THE SILENT. NIEUWE KERK, DELFT
(Courtesy of Dr. Jan Kolf)

On the tombs of the eighteenth century, as often in France, a bust or a medallion was usually substituted for the complete effigy of the deceased, and the contemporary French allegorical tombs were occasionally imitated. The symbolic pyramid was also sometimes brought into service in the background, as on the mausoleum of the Comte de Precipiano in the cathedral of Malines, where the figure of Fortitude holds the medallion.

JACQUES BERGER of Brussels (1693-1756), trained at Rome and under Nicolas Coustou at Paris, has left, in the Place du Grand Sablon of his native town, as his most celebrated achievement, the fountain ordered by the Jacobite, Lord Thomas Bruce, and representing Minerva holding a medallion of the Austrian royalties and accompanied by *putti*. Like so many contemporary Frenchmen, though he here still remained rococo, Berger so chastened the vagaries of the style that the neoclassicists had only to consummate the process of cold refinement.

2. HOLLAND

The material prosperity and national pride of the Dutch in the seventeenth century constituted the basis of their great painting; much estimable sculpture was also produced glorifying Dutch achievement or consisting in monuments to the great admirals and statesmen. The Protestantism of Holland entailed a proscription of religious art, which was the principal field of the baroque. Sculpture was therefore largely confined to the adornment of secular edifices and tombs, and the decorative figures of these were executed rather in a dry classic style developed from the precedents of the late Italian Renaissance. The baroque manifested itself in little else than the pictorial accessories and, occasionally, the pathetic spirit of the mausoleum. The Dutch were much more concerned with painting than with sculpture, and some of the best carving in Holland was done by Belgians. The spirit of contemporary *genre* painting dared to intrude even by the side of the classic figures, and a homely but not very penetrating or powerful realism, perhaps even before it showed itself in painting, often appeared in the reliefs on buildings and in the sepulchral effigies. The Dutch in their sculpture, indeed, rested content with a certain dead level of dull excellence which might be expected from the matter-of-fact tone of their life and which, it must be acknowledged, was tolerated in the majority of their paintings. The tombs were the most notable assemblies of sculpture, especially those of the great admirals, which were usually adorned with a relief of the battle in which each was killed and with emblems of maritime activity. Sometimes they were merely erected against the wall as in most other countries,

and they might be only *epitaphs* consisting of heraldic designs or of busts with decorative backgrounds. The most magnificent examples, however, were of a type derived from the Belgian tombs with canopies but treated with greater pomp: the effigy of the deceased was set in the midst of a kind of stately temple, more or less richly embellished with statues and reliefs.

The most important native Dutchman was HENDRIK DE KEYZER (1565-1621). To his Italianism he united a certain degree of Dutch realism. His great work is the mausoleum of William the Silent of Orange in the Nieuwe Kerk, Delft (Fig. 137). The deceased is twice represented, in marble prostrate on the sarcophagus, in bronze sitting erect at the head of the bier. At the foot is a flying bronze figure of Fame. Above rises a sumptuous canopy or temple, in the four corners of which are the bronze personifications of the prince's ideals, Liberty, Justice, Courage, and Religion. Except for the recumbent effigy, which is unusually fine both in drapery and in characterization, Hendrik de Keyzer reveals himself here only as a good exponent of the modest virtues that we have allowed to Dutch sculpture. His statue of Erasmus, in the Groote Markt, Rotterdam, exhibits the dry realism that was typical of Holland at this period. His bust of the wine-merchant Coster (?) in the Ryks Museum, Amsterdam, is likewise presentable but not wonderful. The decoration of public buildings with reliefs from every-day life is illustrated by the three panels from the House of Charity, Amsterdam, now in the Museum, probably to be ascribed rather to Hendrik's son, Willem. By another son, Pieter, is the simpler tomb of the Admiral Piet Hein, under a Doric canopy, in the Oude Kerk, Delft.

The other significant sculptural personality in the seventeenth century was a Belgian who remained in Holland, ROMBOUT VERHULST (1624-1698). After an apprenticeship with local masters in his native town, Malines, it is perhaps necessary to assume a period of study in Rome in order to explain the Italian elements in his early style. Although he had been in Amsterdam as early as 1646, he was not definitely established there, as an assistant of Artus Quellin in the Town Hall, until about 1650. In addition to some hypothetical carvings by Verhulst in this building, there can be ascribed to him with certainty three reliefs that he has signed, the allegories of Silence and of Fidelity over the doors leading to the secretary's office and the Venus in one of the Galleries. They follow the standard of style set by the sculptor in charge, Artus Quellin, but they display a warmer and gentler sense of physical beauty and more delicate modelling of the flesh. Verhulst was now ready to assume the position of an inde-

pendent artist, and in general, like Hendrik de Keyzer, he stood for a more naturalistic strain in the art of the Low Countries than the classical Quellin. This quality was immediately apparent in the colloquial subjects that he did for the public buildings of Leyden, for instance, the relief of the testing of packed merchandise in the façade of the City Weigh House and the relief of the purchase of butter over the door to the Butter House.

The rest of Verhulst's production consisted of many sepulchral monuments and of several portrait busts. In both of these fields he evinced an endowment of technical skill, a sensitiveness to style, and an ability to impart life, that were unusual in Holland. The sepulchral monuments, of the characteristic Dutch type, were either structures against a decorated wall or *epitaphs* with portraits in medallions and with inscriptions. In both cases he lavished upon them an even more than ordinary opulence of ornamentation, especially long lines of heraldic escutcheons and of grouped *putti*, in the modelling of whose forms he vied with the best sculptors of the century. Of the larger tombs, the following may be singled out for special mention: that of Admiral Maarten Tromp in the Oude Kerk, Delft, the embellishments and naval relief of which were done by Willem de Keyzer and in which there was also some slight collaboration of the architect, Jacob van Campen (finished 1658); his two masterpieces, the similar monuments of Willem van Lyere and his wife and of Karel van Inn-ende-Knyp-huisen and his baroness, the former (1663) in the church at Katwijk-Binnen, the latter (1664-1669) in the church at Midwolde south of Groningen, to which was subsequently added a standing effigy of the baron's cousin and the lady's second husband by the sculptor Eggers; the monument of Adrianus Clant in the church of Stedum likewise in the province of Groningen (1672), where, as sometimes was Verhulst's custom, the body is projected feet-foremost from the wall; and most pretentious but not best of all, the mausoleum of the Admiral de Ruyter in the Nieuwe Kerk, Amsterdam (1681), where the additional figures of Fame, Prudence, and Constancy make a more imposing background and where, as especially in the last works of Verhulst, the participation of assistants may be discerned. Of the *epitaphs*, that of the Thibaut family in the church of Aagtekerke, Zeeland, is as good an example as any. His bust of Jacob van Reygersberg in the Lebaudy Collection, Paris, shows that he was as powerful a psychologist in this phase of his art as in the mortuary effigies.

Another sepulchral sculptor, who found employment in Germany under the Great Elector and his son, was BARTHOLOMEUS EGGERS (active in the second half of the century). He was himself a German

by extraction but was probably born in Amsterdam. He embodies the tendency to adopt French classicism, which marked the later Dutch sculpture of this period. His masterpiece in Holland is the mausoleum of the Admiral Obdam in the Groote Kerk at The Hague. The standing effigy, accompanied by Fame and by *putti* with armor, escutcheon, death's head, and hour-glass, is surmounted by the ordinary temple, the base of which is carved at the front with the naval battle of Lowestoft and the corners of which are accented by the personifications of the deceased's virtues. Of Eggers's work in Germany, the most interesting example is the decoration of the Alabaster Hall in the Royal Castle at Berlin (now the White Hall) with a series of twelve princes of Brandenburg and four emperors and with six reliefs symbolic of the Great Elector's beneficent activities. The style, which is classic to the point of frequently adopting antique costume, is not of a very high order and indulges in an unpleasant amount of rhetorical agitation.

The national decadence of Holland in the eighteenth century was responsible for the lack of any important sculpture during this period.

3. ENGLAND

THE SEVENTEENTH CENTURY

During the seventeenth and eighteenth centuries sculpture in England recuperated somewhat from the decline into which it had fallen in the Renaissance, but the credit for the recovery was due almost wholly to foreign practitioners or to Englishmen who had been trained in Belgium and Holland. English sculpture of this period was little more than a provincial subdivision of the school of the Low Countries, undergoing the same changes and influences as in the Dutch and Flemish centers.

The prevalent style of the seventeenth century was similar to the Dutch adaptation of the dry, classic manner of the late Renaissance, enlivened sporadically, especially in the second half of the century, by elements of the baroque. The tombs corresponded in general to those of Holland. A concrete proof of Netherlandish influence is the anonymous monument of Sir Francis Vere (d. 1608) in Westminster Abbey, belonging to the sepulchral type that masters from the Low Countries popularized in Germany, and strikingly like the mausoleum of Engelbert of Nassau at Breda. The effigy of the deceased lies upon a low base and is surmounted by a slab upholding his armor and supported at the corners by four kneeling warriors.

A typical exponent of the customary style was NICHOLAS STONE (1586-1647), the first distinguished English sculptor since the fifteenth

century. He was trained at Amsterdam by Pieter de Keyzer, whose daughter he married, and was active under James I and Charles I, obtaining from the latter the position of Master Mason and Architect. Inigo Jones employed him to carry out his architectural and sculptural designs. It is possible that Stone himself not only executed but actually designed the famous south porch of St. Mary the Virgin's at Oxford with its twisted baroque columns and figures of the Virgin and angels. His production, however, was chiefly sepulchral, and may be illustrated by characteristic examples of the types of tombs that he employed. The type with recumbent figures upon a high base is well exemplified by the monument of Sir George Villiers and his second wife, the Countess of Buckingham, in Westminster Abbey, closely parallel to the Lalaing monument at Hoogstraeten, Belgium. A canopy may be added, as for the mausoleum of Sir William Spencer and his lady in Great Brington Church, Althorp. The ordinary architectural structure against the wall is best seen in the tomb of Thomas Sutton, Charterhouse Chapel, London. Above the recumbent effigy of the deceased is the inscription, upheld by his executors, Richard Sutton and John Law, and surmounted by an hour-glass framed by the figures of Time and a *putto* blowing bubbles; above the niche of the Renaissance structure are a relief of Sutton lecturing and the escutcheon; the whole is crowned by the personification of Charity, and other allegorical figures and *putti* are disposed along the sides. The effigy or effigies may kneel in the architectural niche, as in the Harington monument in Exton Church. The memorial is often confined to a mural tablet or *epitaph*, with the bust of the deceased, as for John Law in the Charterhouse, or with merely an inscription. Examples that do not fall within the usual types are: the monument of Sir George Holles, who stands upon an architectural base which is embellished with an inscription, a relief of the deceased directing a battle, and statues of sleeping Bellona and Pallas; the monument of his nephew, the young Francis Holles, seated on a round pedestal (both of these in Westminster and both resorting to Roman armor for costume); and the curious memorial of John Donne in St. Paul's, represented, according to his own desire, as garbed in a winding-sheet and standing upon an urn. As might be expected from his training, Stone was a rather stiff and lifeless portraitist.

Of foreigners who found commissions in England, passing mention should be given to the French pupil of Giovanni Bologna, Hubert Le Sueur, who did the baroque bronze equestrian statue of Charles I at Charing Cross, to Pieter and Willem de Keyzer, who themselves finally emigrated to the island, and to the Belgian, Artus Quellin the

Younger, who made the tomb of Thomas Thynn in Westminster, consisting of a dramatically posed recumbent effigy, a *putto* pointing to the inscription, and, beneath, a relief of the deceased's murder. More significant was the Dane, CAIUS GABRIEL CIBBER (1630-1700), who studied in Italy and possibly in Holland and then came to England, beginning his career as an assistant of Nicholas Stone's sons. The masculine personifications of Melancholy and Madness, done for the entrance to Bethlehem Hospital, London, and now in the Victoria and Albert Museum, constitute his most celebrated achievement. If one forgets the unpleasantness of the subjects, he may admire Cibber's technical skill. They recall the captives that the pupils of Giovanni Bologna used to ensconce upon the bases of their equestrian statues. Their postures were perhaps suggested by the allegorical figures on the Medici tombs, but they are less perturbed than one would expect from a sculptor who had probably come into contact with the baroque of Bernini.

The name of GRINLING GIBBONS (1648-1721) is so much better known that the wood-carving of the seventeenth century in almost every old manor of England is palmed off on the visitor as his work. Born at Rotterdam in Holland, in all probability of a British father, if not indeed of a British mother, he seems to have settled in his own country as a young man, and he soon won great renown as a decorative sculptor in wood. The general return of the seventeenth century to naturalism was instanced in him by the liveliness, faithfulness to actuality, and beauty with which he carved ornamentation of flowers, foliage, and accompanying birds. The human figure appears only very occasionally amidst these embellishments, and then usually in the guise of *putti*, which, though not comparable to the best European examples of the epoch, yet possess distinct charm. In the monuments upon which Gibbons labored, much of the execution is probably to be ascribed to the large number of assistants whom he employed. Capital specimens of his style are the choir-stalls of St. Paul's cathedral and the decorative wreaths on the reredos in St. James, Piccadilly. In the latter church he has left a work of quite a different sort, a marble font which resembles the Belgian pulpits of the eighteenth century in its highly baroque and pictorial treatment. The pedestal becomes a piece of sod, the supporting column the Tree of Life by the side of which stand the tempted Adam and Eve. Above, the foliage spreads forth as a base for the bowl itself, on which are carved in relief St. John Baptist and St. Philip and the Eunuch. He has evidently taken great delight in the vegetation; but the Adam and Eve, like the bronze statue of James II, now in St. James's Park, London, show that

he was no mean figure-sculptor. The Stuart monarch is transfigured into a Roman emperor, posed with great dignity and ease. The Adam and Eve are more theatrical and indicative of the more decidedly baroque fashion for which Gibbons stood in England of the later seventeenth century. His monument to Mrs. Mary Beaufoy in Westminster Abbey is more interesting for its *putti* than for the kneeling effigy, which, though tolerably characterized, is vitiated by factitious drapery too evidently reminiscent of the technique of wood.

As Nicholas Stone labored for Inigo Jones, so FRANCIS BIRD (1667-1731) decorated the architecture of Sir Christopher Wren. Though a native-born Englishman, he was trained, like Stone, abroad, studying at Brussels and under Le Gros at Rome. At home he was influenced by both Cibber and Gibbons. His chief work on St. Paul's cathedral, the Conversion of St. Paul that occupies the great west pediment, is thoroughly baroque in movement, in dramatic postures, and in pictorial setting of buildings, clouds, and rays. His statue of Queen Anne, in front of St. Paul's, had suffered such injuries that in 1885 it was replaced by a copy, but the stiff robes of ceremony must always have been detrimental enough to its artistic value to have justified the abuse that the old critics heaped upon it. At times, Bird was not even a tolerable sculptor. On the tomb of Sir Cloudesley Shovell in the Abbey, the combination of a wig with Roman draperies and with semi-nudity in the recumbent effigy is a piece of bad taste, and the *putti* at the top are poorly modelled and lifeless. The monument is derived from the type established by Bregno at Rome in the Quattrocento, but it harbors such baroque details as a carved curtain and a relief of the deceased's wreck on the Scilly Islands. On another sepulchre in the same church, however, Bird outdid himself and created his masterpiece, bestowing a noble ease upon the reclining form of the school-master, Dr. Richard Busby, adequately characterizing the head, and finding the gown of the deceased's office close enough to the antique in its loosely flowing lines to excuse its retention.

THE EIGHTEENTH CENTURY

During the eighteenth century, even more commissions were assigned to foreigners; but because these foreigners came principally from Belgium and France rather than from Holland, the baroque of Italy and the rococo of France tended to supplant in England the enervated manner of the late Dutch Renaissance. A certain degree of artistic dictatorship was exercised, in the first half of the century, by the architect and landscape-gardener, William Kent, who sometimes supplied designs to the sculptors. In the second half of the century, the movement toward neoclassicism was scarcely less pronounced than in France.

Of masters from the Low Countries, Laurent Delvaux, who has already been discussed under Belgium, executed a few commissions in England but soon returned to Brussels. PETER SCHEEMAKERS (1691-c. 1770) and JOHN MICHAEL RYSBRACK (1693-1770), both from Antwerp, emigrated to the island in their youth and identified themselves with the sculpture of their adopted country. Their style was infused with more freshness and vitality, and their technique was more skilful than in the work of the English seventeenth century. Both labored chiefly on sepulchral monuments of the contemporary Belgian and French types, some of them planned by Kent. Scheemakers himself may have conceived the theatrical tomb of the Duke of Buckinghamshire in Westminster; he certainly did with his own hand the widow sorrowing at the feet of her half-reclining, Romanized spouse. On a projecting console at the center of the mausoleum, the figure of Time fleeing with the medallions of the four ducal children and accompanied by mourning *putti* was executed by Delvaux. In the cenotaph of Shakspeare at Westminster, Scheemakers carried out a simple and uninteresting composition of Kent's, representing the poet leaning upon his books, which are placed upon a pedestal adorned with masks of Queen Elizabeth, Henry V, and Richard III. The Dryden, one of several busts by Scheemakers in the Abbey, demonstrates the distinction often attained in English sculptured portraiture of the eighteenth century.

Rysbrack was perhaps a greater technician than Scheemakers. On Kent's designs he constructed in Westminster the two adjacent and similar monuments of Sir Isaac Newton and Earl Stanhope. In each case the effigy (that of Stanhope highly Romanized) reclines upon a sarcophagus set upon a base; the customary *putti* are introduced; and at the top, after the disjointed fashion of the rococo, is an allegorical female, Astronomy for Newton, Minerva for Stanhope. Rysbrack's own monuments of Nicholas Rowe and his daughter and of John Gay in the Poets' Corner are somewhat simpler, consisting chiefly of a portrait bust or medallion relieved against the conventional pyramid as a background. Even more unpretentious are the memorials to Ben Jonson and Milton — merely architectural settings for the rather fine bust or medallion.

Both of these Belgians, as well as the English sculptors of the epoch, were eclipsed by the Frenchman LOUIS FRANÇOIS ROUBILLAC (1695-1762), who worked wholly in England and was very popular as a builder of mausoleums. He displayed to the admiring eyes of the British the superior technique and ease of the French rococo. His works have more *élan* than the lifeless style that the English inherited from



FIG. 138. ROUBILLAC. TOMB OF LADY NIGHTINGALE. WESTMINSTER ABBEY

(Courtesy of W. A. Mansell and Co.)



FIG. 139. BACON. TOMB OF ELDER PITT. WESTMINSTER ABBEY

the Dutch. From some dozen examples of tombs, several belong to the elaborate French dramatic type. On the earliest (1743), dedicated to John, Duke of Argyll, in Westminster Abbey, History is represented as supporting the deceased upon the sarcophagus and as writing the inscription on the pyramid of the background. Beneath, at either side of a relief, are set the animated figures of Eloquence and Valor, suggested probably by the similarly placed allegories on Bernini's sepulchres. About the same time he constructed the monument of Bishop Hough in the cathedral of Worcester. The majestically draped effigy, in one of the finely rendered pious ecstasies that Roubillac affected, sits upon a sarcophagus, from which History lifts a covering to reveal a relief of an event in his life. On the base at the right a weeping *putto* supports a medallion of his wife. Roubillac's masterpiece is the mausoleum of Lady Nightingale in the Abbey (Fig. 138). The husband seeks to shield his swooning wife from the onslaught of Death, who, issuing from a door below, hurls at her his dart. The lower section was probably inspired by Bernini's tomb of Alexander VII. The ubiquitous employment of rusticated stone creates an appropriate solemn and mysterious impression. Of his less assuming monuments, typical is that of Sir Peter Warren in the Statesmen's Corner. At the left Hercules places the bust of the deceased upon a pedestal, while at the right a seated personification of Navigation holds in her hand a laurel crown. The little tomb of Händel in a niche of the south transept of the Abbey consists of a statue of the musician writing the Messiah against a baroque background in relief, representing an organ and an angel playing a harp. Among other works in England, Roubillac has perpetuated his memory by several busts which vie with the best French specimens of the time and possess much more dash, style, and sense of personal beauty than any English sculptor was able to attain. The Händel and Hogarth of the National Portrait Gallery are good examples.

The only prominent native sculptors were active in the second half of the century, and all, to a greater or less extent, were forerunners of neoclassicism. JOSEPH WILTON (1722-1803) went through the usual course of training, in Belgium under Delvaux, in France under Pigalle, ending with eight years of study at Rome. But his sometimes incorrect and always uninteresting style was unworthy of so elaborate a preparation. Of many tombs and several busts in Westminster, the monument for Stephen Hales (about 1767) still clings to somewhat sinuous and rococo draperies in the two allegorical figures accompanying the medallion; that of General Wolfe, of American fame (1772), on which an angel rewards the dying hero, has the cluttered detail and

"fussiness" of the rococo; that of Admiral Holmes (1766) conceives the naval officer as an out and out Roman, set off against a cannon and the British banner. Wilton has a further significance for Americans in that he executed the first three sculptural monuments erected in this country: to the elder Pitt at Charleston and in Wall St., New York, and to George III on Bowling Green in the latter city. The Romanized equestrian George III and the Pitt at New York perished in virtual completeness during the Revolution. The Pitt at Charleston, slightly mutilated, has been set up once more; the antique draperies treated with rococo elaboration witness to the conflicting tendencies in Wilton's style.

The most distinguished English sepulchral sculptor of the epoch was JOHN BACON, senior (1740-1799), who seems to have acquired his education wholly within the limits of his own country. The monument to the elder Pitt, Lord Chatham, in Westminster, is the best instance of the pretentious kind of composition that Bacon affected (Fig. 139). Pitt gesticulates oratorically from a niche in the usual pyramid. Just beneath, on the sarcophagus, sit Prudence and Fortitude, who are conceived as aiding the statesman in his spread of British imperialism, symbolized, at a lower level, by Britannia between the personifications of Earth and Sea. Bacon was not unwilling, however, to execute simpler commissions. The similar tombs of Thomas Gray and William Mason in the Poets' Corner consist merely of a Muse with the medallion. The memorial to Brigadier-General Hope, also in the Abbey, is reduced to a feminine personification mourning over a sarcophagus. All of Bacon's works that have been mentioned are more or less rococo, but his celebrated statue of Dr. Johnson in St. Paul's resuscitates the classical manner of ancient Rome.

His contemporary, THOMAS BANKS (1735-1805), studied under Kent, and eventually, with a scholarship of the Royal Academy, in Rome. For a time, about 1780, he even found favor in Russia at the court of Catherine. More than any other English sculptor of the period he devoted himself to imaginative themes of mythological and classical import. He has left some tolerable but not inspired busts, such as that of Isaac Watts in Westminster or that of Warren Hastings in the National Portrait Gallery.

The most flourishing business in busts was plied by JOSEPH NOLLEKENS (1737-1823), who was born in England of a Belgian father and has won a renown, perhaps greater than his deserts, through the somewhat unfavorable biography composed by his disgruntled pupil, J. T. Smith. He himself acquired his proficiency under Scheemakers and in Rome. Like so many artists and men of

letters, Nollekens valued most his least interesting productions — his imitations of the antique. In the joint monument of Captains Bayne, Blair, and Lord Robert Manners, in Westminster Abbey, he combined antiquarianism with the rather rococo style of Bacon's elaborately allegorical tombs. His fame, however, rests upon his many excellent but unsparing characterizations in portrait busts, such as those of Charles James Fox and the younger Pitt in the National Portrait Gallery.

No account of the eighteenth-century sculpture of England would be complete without some mention of the feminine amateur, MRS. ANNIE SEYMOUR DAMER (1748-1828), who, in the midst of domestic tragedy, of aristocratic social distractions, and of acquaintance with many of the European notables of her day, yet found time to produce pieces of statuary, the quite secondary value of which is enhanced by the personality of their creator. She learned her craft from Bacon and especially the Italian Giuseppe Ceracchi, who was then in England and has left us a really beautiful portrait statue of his pupil, now in the British Museum. It has sometimes been supposed that her masters put the best touches on the works ascribed to her. In style she was already virtually a neoclassicist: witness two of her most respectable achievements, the masks of Thame and Isis forming the keystones of the central arch on the bridge at Henley. The statue of George III in the Register Office, Edinburgh, betrays how she could fail through an affectation that is usually inseparable from a person who takes art as an elegant pastime. Some of her busts, however, such as the Sir Joseph Banks in the British Museum, prevent us from dismissing her with a mere shrug of the shoulders.

CHAPTER XIX

THE BAROQUE AND ROCOCO GERMANY AND RELATED COUNTRIES

1. THE SEVENTEENTH CENTURY

THE utter devastation wrought by the Thirty Years' War reduced German art and especially sculpture in the seventeenth century to their lowest ebb. Even before the beginning of the war in 1618, the indigenous artistic tide had run very scantily, and all the significant sculpture was executed by Belgian and Dutch masters of the late Renaissance. A good deal of carving was produced in the seventeenth century, particularly in the Catholic sections of the country and after the war, but it was largely the work of mere craftsmen without gifts of original invention. The sculptors, whether craftsmen or real artists, were usually foreigners, a few Italian, but most of them from the Low Countries, and what German sculptors there were simply followed their precedents. The style of the late Renaissance lingered on longer than elsewhere, but even the German Renaissance was characterized by a certain baroque opulence and capriciousness. German art has always been essentially baroque in spirit, whether it expressed itself in Gothic forms or in forms borrowed from antiquity. Early in the seventeenth century, however, signs of the baroque as it appeared in the rest of Europe began to show themselves, and by the second half of the century the new style took more definite shape, especially in ornament.

The Great Elector of Brandenburg, Frederick William, by the commanding position that he acquired for Prussia, made it the center of northern German art. Esthetic production at Berlin was largely devoted to the glorification of the reigning family. The choice of sculptors from the Low Countries was only natural in the light of the Elector's marriage to Louise Henriette of Orange. We have already seen the Dutchman, Eggers, finding employment at Berlin, and Artus Quellin the Younger also worked at the capital. The Fleming, FRANÇOIS DUSART (d. 1661), who after sojourns in Italy and England had settled in The Hague, has left us the following portraits of the Elector and his kin: a famous youthful statue of the Elector, ordered by his wife and now placed in the niche of a door in the Royal Castle at

Berlin; two marble medallions of the Elector and Louise, now in the Heinrichshalle of the same palace; four statues of the Princes of Orange, acquired by the Hohenzollern and now in the Town Palace at Potsdam; and eight injured busts of the Elector and the family of Orange in the Park of Sanssouci at Potsdam. Dusart's portraiture is of the usual Dutch stamp, good but not brilliant. The Prince Palatine John William also was a patron of art. From the Belgian Gabriel Grupello he ordered the equestrian statue of himself in front of the Rathaus at Düsseldorf.

Of the pieces of interior ecclesiastical furniture, the general character remained the same as during the Renaissance, but the different details became more and more baroque. Victor A. Carus, in a dissertation,¹ has discussed at length the gradual intrusion of baroque elements at the beginning of the century into the altar, pulpit, font, and sepulchral monuments of the Stadt-Kirche at Lauenstein in Saxony. He has pointed out as indicative of the new tendencies: the weighing down of the monuments, even in their upper sections, with heavy figures; the destruction of compositional unity by disassociation of some figures, such as the Moses and Aaron of the altar and the outer Apostles on the *epitaph* of the Büнау family; and the baroque postures, as in the Moses utilized as a support for the pulpit. The leader in this movement towards the baroque he believes to have been LORENZ HÖRNIGK, who certainly was the author of the *epitaph*, and assisted the other sculptors of the works at Lauenstein on the similar altar in the Stadt-Kirche at Pirna; and he also holds the theory that a few years after the Lauenstein altar was completed in the manner of the Renaissance, Hörnigk remodelled it with the baroque additions. The same prognostications of coming changes may be seen in the better known altar in the church of St. Ulrich and St. Afra, Augsburg, which was executed about the same time by JOHANN DEGLER, who belonged to a group of Bavarian sculptors in wood. In the later high altar of the church in the Bavarian village of Unterhausen near Weilheim, he returned to a greater simplicity. He was always lighter and more charming in temperament than the more essentially baroque BARTLME STEINLE, a member of the same coterie, who did the more dramatic, powerful, and imposing altar of the Abbey at Polling. These are only a few of many altars built at this time in Catholic Germany. Another similar and important wooden example was made by JÖRG ZÜRN in the first part of the century for the minster at Ueberlingen. Typical exponents of the transition from the Renaissance to the baroque in Franconia were MICHAEL KERN, his rela-

¹ *Das Altarwerk zu Lauenstein und die Anfänge des Barock in Sachsen*, Stuttgart, 1912.

tives, and pupils, who enjoyed extensive patronage for the decoration of churches and for sepulchres.

The commonest mortuary type for this period was the elaborate *epitaph* of the Renaissance, often heaped up with reliefs, statuettes, kneeling effigy or effigies, and ornament, into the semblance of an altar. A few tombs, however, were more monumental, with larger figures. On the sepulchre of the architect Nossen in the Sophien-Kirche, Dresden, by SEBASTIAN WALTHER, a vigorously characterized effigy on one side and his three wives on the other kneel before a baroque Ecce Homo. The Westphalian GERHARD GRÖNINGER (c. 1582-1652?), though he executed *epitaphs* of the usual type with smaller figures, occasionally employed larger forms that in their skilful anatomy, realistic heads, and baroque passion embody a transition from the Flemish and Italianate style in which he had begun. His masterpiece of this class is the monument of Heidenreich von Lethmate in the cathedral of Münster. Victor Roth has carefully investigated the mortuary sculpture of Transylvania, illustrative of the provincial work that was produced in remote districts artistically tributary to Germany. The most prominent sculptural personality here was ELIAS NICOLAI, who lived at Hermannstadt in the middle of the century. He and other masters of Transylvania carved very similar sepulchral slabs, often with lavish decoration, the effigies of which, in their honest but heavy realism, recall, except in their frequent incorrectness, the superior sepulchral figures of provincial France in the seventeenth century. He did one monument, the tomb of Georg Apaffi, now in the National Museum of Budapest, of the more pretentious medieval type with high base, originally surmounted by a wooden *baldacchino*. The countryman's lack of imagination is evident in the four stocky Virtues in the niches of the corners, and his pleasing German homeliness in the relief, at one end, of Apaffi's three dead little children, two of them conceived as mourning over the third. Nicolai was not the author of what is perhaps the best example of the many simple slabs, erected by an unknown sculptor to the memory of the Bishop Christian Haass in the sacristy of the evangelical church at Birthälm. In the eighteenth century, the sculpture of Transylvania, which had been more or less dependent upon Germany, fell into decadence.

The lavish decoration of public buildings and private houses with statues and reliefs persisted from the Renaissance. On the south façade of the Rathaus at Bremen, with the exception of the Gothic statues of the Emperor and the Electors, the panels and the separate figures, from the first part of the century, belong to the manner of the Renais-

sance, with an addition in the latter to the animation of the baroque. The bronze group of St. Michael overcoming Satan and flanked by youthful angels over the door of the Arsenal at Augsburg, of which JOHANN REICHEL may have been no more than the caster, though it was also made early in the century, is much more baroque in its passion and pictorial elements. Even the much later plastic embellishment of the Lustschloss in the Grosser Garten of Dresden has advanced less far in the devious ways of the new style.

2. THE LATER SEVENTEENTH AND EIGHTEENTH CENTURIES

INTRODUCTION

The baroque, stunted by the Thirty Years' War, did not begin, in Germany, to manifest itself in its full and florid bloom until towards the end of the seventeenth century. From that time on through the eighteenth century, since the baroque seed had always lain in German ground, the new style was enthusiastically cultivated and even exaggerated. Many distinguished native masters joined with the constantly present foreigners in the development from the baroque to the rococo and neoclassicism. A number of important artistic centers were evolved, among them Vienna and Berlin. In religious sculpture the dominant influence was Italian; in secular and sepulchral sculpture it was French, and in addition to the vogue of the rococo, there was even some imitation of the classicism of Louis XIV. Many French sculptors were called to Germany or did work for Germany, especially the Adam family. Frederick the Great, though so strong an asserter of German power, was a fanatic admirer of French culture, and did much towards naturalizing French rococo and French literature in his realm. The Low Countries also still contributed their quota in the fertilization of the German soil. A striking proof of admiration for France was the foundation of academies.

THE FOREIGN COLONY

Of the French artists who produced for or in Germany, several have been mentioned in the discussion of French sculpture. One prominent master from the Low Countries, JAN PIETER ANTON TASSAERT, was a Frenchman in all but race. Born in Antwerp in 1727 or 1729, he studied in Paris, particularly under Michel-Ange Slodtz. In 1774 he came to the court of the Hohenzollern and worked in the decorative manner of the French rococo. His two best known statues, the portraits of the generals Von Seidlitz and Von Keith, now in the Kaiser Friedrich Museum, though they have the interest of being clad, not in antique, but in the military costume of the day, belong therefore to a phase of art not particularly congenial to him.

Another Belgian, PIETER ANTON VERSCHAFFELT of Ghent (1710-1793), who was greater than the usual scant notice of him would imply, was the result rather of an Italian training. The fact that his works are typical of the sorts of sculpture produced in Germany at this time may justify what otherwise might seem the inordinate space here devoted to him. As a pupil of Bouchardon at Paris, he acquired classicism and an enthusiasm for ancient art, and this beginning he supplemented by a long sojourn in Rome. He thus developed into a moderate exponent of the baroque, but he was ever more and more inclined to calm the agitation of this style by superimposing upon it the tranquillity of the antique. His production, indeed, is a mirror of all the entangled tendencies of the period. In his decoration of palaces and gardens, he even adopted a classically restrained form of the French rococo, and he exhibited also, to a certain degree, the return to nature that marked the second half of the century. In 1752, after a short visit to England, he settled, under the protection of the Elector Charles Theodore, at Mannheim, and there remained, until his death, the recipient of high honors and the director of the Academy. It is at Mannheim and at other places in Germany that Verschaffelt has left us his principal works, both as architect and sculptor.

Of his activity in Italy, characteristic examples, quite in the manner of Bernini's followers, are four stucco *putti* with symbols of the Passion in S. Croce in Gerusalemme, Rome, a St. John Evangelist for the façade of the same church, a St. Paul on the façade of the cathedral at Bologna, and a vigorously individualized bust of his patron, Benedict XIV, in the Capitoline Collection. His first commission at Mannheim itself was the embellishment of the façade of the Jesuit Church with allegorical figures, and of the interior with a high altar, with the sculptured detail about the paintings of six lateral altars, and with two stoups for holy water. Bernini would have approved and even praised the works inside the church. The statues on the exterior are more classical, but the finest of them, Fame, is set amidst pictorial accessories and a magnificent sweep of drapery. For a gable on the Library of the Ducal Palace, he carved a relief glorifying the Elector's achievements in the ordinary allegorico-mythological fashion. The statue of Charles Theodore in the Rittersaal of the Palace is a translation of the style employed for the royal effigies of Louis XIV and Louis XV into terms of greater naturalism and less pomposity. Of the decorations for the interior of the Bretzenheim Palace at Mannheim, which he himself built later in life when his chief interest was architecture, the four lovely reliefs of *putti* symbolizing the Seasons are interesting as

a direct reminiscence of Bouchardon. The statues of Mars and Venus for the same palace denote the advance towards neoclassicism.

Outside of Mannheim, Verschaffelt adorned the exterior of the Elector's palace at Benrath with sculptures taken from the rococo-repertoire of hunting and shepherding, treated with the usual mythological symbolism. His most extensive secular work was the embellishment of the French gardens of Charles Theodore's palace at Schwetzingen with vases, statues, and fountains. Some of these, such as the busts of Alexander and Antinous and, on a fountain, Rhea, representing earth as one of the elements, belong to the archaeological tendency. Others, such as the captured stags for the same fountain, embody the reviving love of nature. The four feminine personifications of the Seasons for the Bath House at Schwetzingen reveal this naturalism, in modelling of body and features, triumphantly breaking through the chrysalis of antiquarianism.

Meanwhile he had found some opportunity to labor for his native country. The most significant product of this activity is the tomb of the Bishop Maximilien Antoine van der Noot, a typical Belgian treatment of the baroque mausoleum with the customary sculptured fabrics. It was set up in the same Triest chapel of the cathedral of Ghent that in the seventeenth century had received the monument of the Bishop Philippe van der Noot, mentioned in the chapter on the baroque of the Low Countries. Under an arch capped by escutcheon and two angels with mitre and pastoral staff, the prelate kneels upon the sarcophagus before an apparition of the Virgin and Child, who are supported on clouds upheld by another angel. The Virgin and Child, like another representation of the subject by Verschaffelt in the church of St. Sebastian at Mannheim, are derived directly from Michael Angelo's group at Bruges. The master once again paid his tribute to the great Italian in a relief of the same theme on the high altar of the Court Church at Oggersheim.

Of the Italians in German territory, LORENZO MATIELLI of Vicenza (1688 or 1701-1748) was perhaps the most prominent. Active both in Vienna and Dresden, he was, like Verschaffelt, a somewhat classical exponent of the baroque. In the former city, the four groups of the Labors of Hercules beside the entrances to the Reichskanzlei-Palast from the Franzens-Platz and the Schlaussergasse and the masculine figures supporting the vaulting in the vestibule of the Belvedere belong to that colossal phase of the baroque exemplified in France by Puget. The praying effigy of the titular saint above the pediment of the church of St. Charles Borromeo is baroque in gesticulation and accessories; the two figures beside the steps are already less passion-

ate, especially in the drapery. At Dresden, classicism obtained a greater hold upon Matielli. The long series of saints around the parapets of the Court Church are comparatively restrained in drapery and posture. The great fountain in the garden of the Friedrichstadt Hospital in the same city, designed by Longuelune, is modelled upon the pictorial precedent set by Bernini, but the Neptune and feminine figures by Matielli are more strongly influenced by the antique.

Much plastic decoration in Germany, Austria, and Switzerland was done in the seventeenth and eighteenth centuries by the several members of an Italian family named Carlone, coming from Scaria near Como.

THE NATIVE MASTERS

The dependence of German sculpture upon Belgian and Dutch art is well illustrated by the production of JOHANN MAURITZ GRÖNINGER (d. 1707), active at Münster in Westphalia, a town that lies close to the border of the Low Countries. He was a later member of the family to which Gerhard Gröninger had belonged. His tombs of the Bishops Christoph Bernhard von Galen and Friedrich Christian von Plettenberg in the cathedral recall Belgian examples in the materials of black marble and alabaster, in the kneeling and reclining effigies, and in the rather prosaic and heavy adaptation of the baroque. The similarity of the latter effigy to Girardon's Richelieu, like other aspects of Gröninger's work, suggests an admiration also for contemporary French sculpture. In the highly emotional Last Judgment of the west transept, he took some of his ideas from Rubens. The reliefs for the choir-screen, some of which are historical, are also thoroughly baroque in their perturbation. His son, JOHANN WILHELM GRÖNINGER (born 1675), certainly visited France and therefore inclined to more and more rococo forms. His masterpiece is the *epitaph* of the Bishop Plettenberg's brother, Ferdinand, in the cathedral, Münster, an unmitigated pictorial and passionate treatment of the Agony in the Garden in the manner of Algardi, though the principal figures are detached in the round.

In the first generation of native masters, the name of ANDREAS SCHLÜTER (1664-1714) is most familiar. Educated in Italy and among the large number of Flemings and Dutchmen then enjoying favor in northern Germany, he became the architect and sculptor of the Hohenzollern at Berlin. His style is baroque, but his Teutonism asserted itself in greater realism and in the Herculean strength of his figures. He possessed also a true sense of monumentality that was usually denied to baroque artists. Now and again, he shows a dependence for ideas and even for style upon the classicists of France, es-



FIG. 140. SCHLÜTER. MONUMENT OF THE GREAT ELECTOR. BERLIN

(Photo. Photographische Gesellschaft, Berlin)

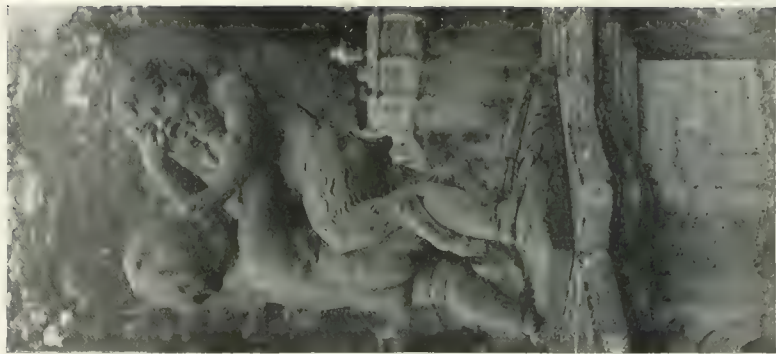
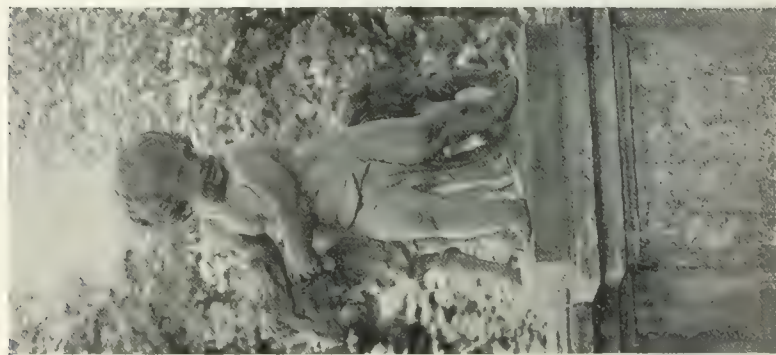


FIG. 141. WAGNER. PUTTI, GARDENS OF THE PALACE, WÜRZBURG
(From Dehio and Von Bezold, "Die Denkmäler der deutschen Bildhauerkunst")

pecially Girardon. His early work, the standing Frederick I of Prussia in front of the palace at Königsberg, is already baroque in movement. One of the landmarks of Berlin is his bronze equestrian statue of the Great Elector on the Long Bridge (Fig. 140). It stands on a base, at the four corners of which are contorted bronze slaves, designed by Schlüter but executed by his pupils, and in the sides of which are set two bronze reliefs, perhaps ideated by Schlüter but actually designed by the painter Wentzel. The rider and horse seem to have been suggested by Girardon's equestrian monument of Louis XIV, which was then being made but had not yet been unveiled. The Great Elector is decked out in the ancient costume of French classicism. Hermann Voss finds a relationship also to Francesco Mocchi's equestrian statues at Piacenza. The *motif* of the slaves Schlüter found already popular both in Italy and France. He may have caught the ideas for their postures from figures of Michael Angelo and Bernini. Whatever were his borrowings, he transmuted them and made them his own. The Elector and his steed he has infused with a tremendous and essentially German energy. The horse, one of the most splendid beasts in all sculpture, substitutes muscularity for the usual equine stockiness of the baroque. The personalities and positions of the four impassioned slaves are brilliantly varied. Their violent distress only serves to accentuate the proud monumentality of their conqueror above.

The realistic side to Schlüter's personality is uppermost in the colossal masks of twenty-one expiring warriors adorning the arches of the court in the Arsenal. The unsparing truth to nature is as unexpected at this period as it is ghastly. In looking at the contorted features, the mind of the spectator reverts instinctively to the Dying Gauls of the ancient school of Pergamon. The virtues of the series are the wonderful inventive range in age, mood, and kind of agony, the technical skill with which Schlüter has realized his none too pleasant purpose, and the heroic vigor that gives the heads the required monumentality. On the three arches of the doors at the back of the building are three reliefs in the same spirit, two Medusas, and, in the center, a medallion of interwoven feminine monsters. Schlüter at least designed the best parts of the extensive adornment of the front and sides of the Arsenal, perpetuating here, not the horrors of war, but its glories. He was the director of much decorative work at Berlin, and some parts he executed himself. The most famous examples are the stucco embellishments of certain rooms in the Royal Palace, upon which he was employed as architect. The culmination of his achievement as decorator may be seen in the Rittersaal, especially in the

allegories of the four divisions of the world over the doors. Similar is the embellishment of the Festsaal in the Villa of the Royal York Masonic Lodge on the Dorotheenstrasse. In all this interior decoration by Schlüter, the line of demarcation between the baroque and rococo is almost indistinguishable.

The most celebrated example of his religious work is the pulpit of 1703 in the Marien-Kirche, an instance of the baroque magnificence which was bestowed upon these objects of ecclesiastical furniture by the Germans and especially the Saxons as early as the end of the seventeenth century and which was only less than that in which the Flemings revelled. The cover is surmounted by a flight of *putti* amidst the customary clouds and rays. The lower part is derived from Bernini's structure for St. Peter's Chair. It floats absurdly in mid-air, and from its base issue two scrolls caught at either side by an angel.

In the cathedral at Berlin may be seen the two similar bronze tombs that Schlüter was called upon to execute for the newly entitled King and Queen who had been his patrons, although the casting, as usual, was done by Johann Jacobi. They are influenced by the first dramatic mausoleums of France, and the general sepulchral type is a free adaptation of Girardon's monument for Richelieu. Both of Schlüter's sarcophagi are opulently adorned with royal insignia, inscriptions, and reliefs setting forth the deceased's virtues and achievements. At the head of each sarcophagus are two feminine allegorical figures supporting a portrait in a medallion. On the tomb of Frederick I they represent Prussia and Brandenburg. At the foot of each sarcophagus sits another allegorical figure: Death, treated even with the homely realism of spectacles, writes the name of the Queen Sophie Charlotte in a book; *Vergänglichkeit* ("Transitoriness") mourns for Frederick, accompanied by a little genius blowing bubbles!

An older contemporary of Schlüter and the first important native manipulator of the baroque was the Bavarian BALTHASAR PERMOSER (1650-1732), who, after a long sojourn in Italy and in the midst of much travelling, was active principally at Dresden. He embodied the baroque in its most pronounced form, whether his works are viewed from the standpoint of pictorial accessories or of violent agitation. His chief productions decorate the palace of the Zwinger. Typical are the *Hermae* of the Pavilion at the entrance, the Hercules supporting the globe on the top of this edifice, and the four ancient deities as the Seasons on the Torturm. The Vulcan as Winter shows Permoser's predilection for the theme of an old man and his skill in rendering it. The Ceres as Summer is among the loveliest examples of the transition from the baroque to the rococo. One of the most ex-

treme manifestations of the baroque is his statue of Prince Eugene of Savoy in the Belvedere, Vienna. Not satisfied with a simple portrait, Permoser has bestowed upon him the attributes of Hercules and entangled him in an intricate mesh of symbolical figures—the customary *putti*, Fame distorted so as to appear behind and below him, a feminine personification in front of him holding the sunburst of Truth, and under his foot a crushed masculine nude said to represent the artist's rebellion against the commission laid upon him. Permoser's best known religious work is the pulpit of the Court Church, Dresden, adorned with the soaring Evangelists and flights of *putti* holding the instruments of the Passion. The Crucifixion in the old Catholic Cemetery that he did for his own tomb is a characteristic emotional treatment of the theme. Like so many sculptors of the epoch, he did not feel it beneath him to busy himself with the minor arts, especially with ivories. Here he easily passed into the rococo, and his models were copied by the porcelain manufactory at Fürstenberg. The collection in the Green Vault of the Royal Palace, Dresden, contains his masterpieces in ivory, such as the group of Omphale, Hercules, and Cupid and the figures of the four Seasons. The Crucifixion in the Ratsbibliothek, Leipzig, consists of a baroque mixture of ivory, metal, and wood, and represents the Redeemer as triumphant over the world, the flesh, and sin, the embodiments and symbols of which are scattered about in a wild rococo confusion.

In southern Germany JOHANN PETER ALEXANDER WAGNER (1730–1809) occupied as important a position at the episcopal court of Würzburg as Schlüter at Berlin or Permoser at Dresden. His lot, however, was cast in the days when the rococo had taken the place of the baroque, and he even began to walk timidly over the road to neoclassicism. Born at Theres near Würzburg of a family that had long devoted itself to sculpture, he studied at Vienna, probably under a pupil of the great master, Donner, who had himself led the reaction from the baroque to antique composure. After a visit to France, in 1756 he made Würzburg his permanent home. Of his religious works here, the most significant are the Stations of the Cross on the Nikolausberg, which he and his pupils executed to complete the series begun by Lucas van der Auvera with the Entombment and the Lamentation over Christ's body. Auvera belonged to a family of rococo sculptors active at Würzburg, just before Wagner's rise; but Wagner, working upon the Stations, gradually became more tranquil in gesture and drapery, although, as in the Christ before Pilate, he inevitably retained a certain degree of the theatrical. It is rather by his secular productions that Wagner is remembered. Much of the

sculptural decoration in the richly adorned Episcopal Palace we owe to his talent. The statues and vases on the Staircase demonstrate how later he very often aligned himself pretty definitely on the side of the neoclassicists; but he always preserved enough of the rococo spirit to imitate rather the Praxitelean ideal of the antique, and his imitation remained freer than that of such men as Canova or Thorvaldsen. He also did a good deal of statuary for the gardens of the Palace, especially *putti* (Fig. 141),¹ which constitute his chief claim to renown and which are modelled in the naturalistic fashion set by Duquesnoy at Rome. At times the type is curiously like the German conception of children during the Victorian era. They are engaged in playful pastimes; particularly charming are the groups of *putti* in the lower arbor, whose activities symbolize the four Seasons. Another *locus classicus* for the study of Wagner is the garden of the castle at Veitshöchheim near Würzburg. His most pretentious piece of decoration here, already tending towards neoclassicism, is the Cascade or Grotto, with three river-gods under the central arch, Diana and two nymphs at the left, and three fauns at the right. Another statue in the garden, Ceres with the infant Plutus, is more in the centrifugal manner of the rococo. The figure of Apollo extracting a thorn from his foot shows how Wagner carried to the extreme the general rococo tendency to lend to youthful masculine forms the femininity that was the dominant note of the epoch.

Other significant sculptors active in southern Germany were: the stuccoist, EGID QUIRIN ASAM (1692-1750), who with his brother, the frescoist, Cosmas Damian Asam, adorned the Bavarian churches in a baroque style that was already partly rococo; JOSEPH ANTON FEICHTMAYR (1696-1770), who belonged to a very large artistic family from Wessobrunn in upper Bavaria and who has left as his masterpiece the rococo wood-carving of the stalls in the abbey of St. Gall, Switzerland; and JOSEPH CHRISTIAN (1706-1777), the greatest Swabian rococo sculptor, who also is chiefly remembered for his wood-carvings, the highly pictorial reliefs, according to the taste of the period, on the stalls of the abbeys of Zwiefalten and Ottobeuren.

AUSTRIA

The only other Teutonic name that can vie with Schlüter's in the eighteenth century is that of the Austrian GEORG RAPHAEL DONNER, who was born at Essling in 1693 and died at Vienna in 1741. He had a baroque foundation and probably visited Italy; but living in the next generation after Schlüter, he soon learned more of the

¹ The originals that are in good preservation have been removed to the National Museum, Munich, and copies substituted at Würzburg.

antique tranquillity than Verschaffelt, Matielli, or even Wagner, and may, indeed, be considered a prophet of neoclassicism. His figures often recall the works of those contemporary French sculptors who were more restrained and archaeological, such as Bouchardon. He was endowed with supreme technical skill and with a respect for ideal and noble beauty of person unusual at the period. In the church of St. Martin, Pressburg, he labored extensively under the patronage of the Hungarian primate, the Archbishop Emerich Esterházy. The high altar has been demolished, but the central group of the mounted St. Martin and the beggar (in lead) is now in the choir, and the two adoring angels are in the National Museum at Budapest. All these are only superior and spirited examples of the baroque; St. Martin is curiously clad in the national costume of Hungary. The decoration of the prelate's sepulchral chapel of St. Eleemosinarius in the same church has not been disturbed. The kneeling portrait of Esterházy belongs to the pietistic Italian manner of the seventeenth century, but the leaden reliefs from the Passion on the altar return almost to the coldly classic treatment of Giovanni Bologna. Since the baroque continued to dominate religious sculpture even when it had lost its potency in secular art, a late work of Donner, the Pietà over the high altar of the cathedral at Gurk, is still Jesuitical in sentiment, but the composition is compact and even formal. The statue of Charles VI in the château of the Belvedere, Vienna, though classically garbed, is accompanied by a fluttering feminine personification, and the baroque emphasis upon the diagonal in composition is plainly to be discerned.

His masterpiece is the Fountain of the New Market, Vienna, (Fig. 142). Providence sits high uplifted at the center, surrounded at a lower level by four *putti* with fish, from which the water issues. At the corners of the basin are personifications of the four Austrian tributaries of the Danube — the Enns, Ybbs, Traun, and March. Bronze copies have now been substituted for the original lead figures, which have been removed to the Städtisches Depot. The achievement represents the most beautiful expression of that happy moment when incipient neoclassicism was not yet beclouded by too much archaeology but was still illumined by the brilliancy and originality of the baroque. The subject of Perseus and Andromeda that Donner used for another fountain in the court of the Old Rathaus imposed upon him somewhat more picturesqueness and less restraint. The relief of the Judgment of Paris in the Kunsthistorisches Museum, Vienna, is inspired by the same delightful mood that created the Fountain of the New Market. Here again Donner seems like a more naturalistic Giovanni Bologna.

A somewhat older member of the Viennese group, the great architect, JOHANN BERNHARD FISCHER VON ERLACH (1656-1723) collaborated with others on two of the principal monuments of the city. He remained more faithful than Donner to the baroque, which he had studied at Rome. He was the architect of the Trinity Column erected by Leopold I in the Graben to commemorate the cessation of the plague (Fig. 143). He used the design of the Italian Burnacini and left the actual execution to others. "Column" is really a misnomer, for the monument is a kind of baroque pyramid. The base is adorned with reliefs, and in front of it, on a foundation of rock, an allegorical figure vanquishes the personification of the Pest. At a higher level kneels the Emperor. The main section, resting on the base, is a towering bank of clouds, on which are ensconced many angels and *putti* and at the top of which is the Trinity. Such Trinity Columns as this, usually thank-offerings for deliverance from the plague, henceforth became very popular, especially at Vienna. In their way, they are as extreme manifestations of the baroque feeling as the pulpits of Belgium. Another typical specimen was erected by the sculptor Matthias Braun in the Schloss-Platz of Teplitz in Bohemia. Fischer von Erlach designed also the Fountain in the Hoher Markt, Vienna. Underneath a Berninesque *baldacchino* the Marriage of the Virgin is enacted, and on the base, at the corners, are four standing angels. He here appears in a simple and more monumental phase of his art.

One of the most extravagant exponents of all the unrestraint of the baroque was the Styrian JOSEF THADDÄUS STAMMEL, whose repertoire was almost wholly religious and executed in wood and who was active from 1726 to 1765, the year of his death, for the abbey of Admont and its dependent institutions. Because of this license and because of his medium and polychromy, he often recalls the contemporary Churrigueresque sculptors of Spain. Remaining always somewhat of a provincial, he set no bounds of taste to baroque velleities. His figures are in a fluster; their gesticulations are convulsed; the broken lines occasioned by the medium of wood increase the agitation of the draperies. For the church of the village of St. Martin near Gratz he created what is probably the most outrageous altar in existence, placing directly above the tabernacle a great mounted and advancing St. Martin and at the sides two other life-size equestrian groups, the miraculous shoeing of a horse by St. Eloy and the frightfully disordered Conversion of St. Paul. The many reliefs of which he made a specialty were highly pictorial, cluttered with accessories, and crammed with episodic *genre* that is frequently marked by a broad peasant's humor, somewhat incongruous with the sacred theme. The



FIG. 142. DONNER. FOUNTAIN. NEW MARKET, VIENNA
(From Dehio and Von Bezold, "Die Denkmäler der deutschen Bildhauerkunst")



FIG. 143. FISCHER VON ERLACH AND ASSISTANTS. TRINITY COLUMN.
THE GRABEN, VIENNA

(From Dehio and Von Bezold, "Die Denkmäler der deutschen Bildhauerkunst")

backgrounds are likely to look like the settings of a stage—too often the stage of a toy theatre. His most celebrated relief is the Nativity in the church at Admont. Stammel's virtues are a technique that was usually adequate to the hard problems that he set himself, a Spanish ability to impart naturalism and strong individuality to his saints, and an enviable genius for invention that expressed itself particularly in transmutation of the old iconography. His masterpieces are perhaps the various carvings in the Library at Admont, especially the groups symbolizing the Four Last Things.

By the middle of the eighteenth century, the French influence was very generally taking the place of the Italian at Vienna. One of the principal importers of the more antiquarian rococo of Louis XVI was the German CHRISTIAN FRIEDRICH WILHELM BEYER (1725–1806), who, after study at Paris and in Italy and after working for the Palace at Stuttgart and for the porcelain manufactory at Ludwigsburg, settled at Vienna in 1767 or 1768 and left as chief witness to his pleasing talent the sculptural decoration of the park at Schönbrunn. The most eminent Viennese exponent of the startling naturalism of the rococo in portraiture was the German, FRANZ XAVER MESSERSCHMIDT (1732–1783). Good examples of his unconditioned characterization are the busts of Van Swieten in the Public Hospital, Vienna, and of a so-called Capuchin in the Museum, Pressburg.

CHAPTER XX

THE BAROQUE AND ROCOCO. SPAIN

I. THE SEVENTEENTH CENTURY. INTRODUCTION

THE aftermath of the industrial and commercial prosperity and of the imperialistic pride and patriotism of the days of Ferdinand and Isabella and of Charles V was so vigorous that, when the hedonistic Philip IV (1621-1668) decided to devote himself to the pleasures of court life and to esthetic patronage rather than to government, there occurred the Golden Age of Spanish art and literature. The situation was only another illustration of the phenomenon, well exemplified by the history of Venetian painting, according to which the effects of national prosperity are felt in art at their highest for a century after the period of greatest political and economic good fortune. The importance of Seville as a trading center between Europe and America continued, somewhat diminished, in the seventeenth century, and though largely lost in the eighteenth, was great enough to make the city the southern focus of Spanish art in both centuries. The innate esthetic tendencies of the race now found their most brilliant expression and were least obscured beneath foreign accretions. The prodigious amount of sculpture produced was significant, but in quality also it was only less distinguished than the more famous painting of Velázquez, Ribera, Zurbarán, and Murillo.

The enthusiastic Catholicism of the country, which was the great stronghold of the Counter Reformation, bestowed a more than usual fervor upon the characteristic Jesuitical piety of contemporary art. The production of Spain during this period was almost exclusively religious. There was not even much interest in the construction of the stately sepulchral monuments that offered to the sculptors of other countries such magnificent opportunities. Another trait, naturalism, typical of the whole history of Spanish art, now appeared in its most decided manifestation. The return to nature was general in the baroque period, but both this and Catholic sentiment took a more pronounced form in Spain than in the rest of Europe. In certain other respects Spanish sculpture differed from the usual standard of the baroque. Until the development of the extravagant Churrigueresque style in the eighteenth century, it indulged less in pictorial effects.

It showed little affection for the great pictorial compositions of architecture and statuary to which Bernini was addicted, and preferred single figures. The gravity of the Spanish temperament avoided the Italian riots of movement, although the separate statues of saints were usually represented in some form of not too violent activity. Above all, Spanish art of the seventeenth century owed less to the Renaissance than did the contemporary output of other peoples. It retained certain things that it had learned from the antique and from Italianism, such as classically beautiful dispositions of the drapery; but in general it shook off all imitation, reasserted its originality, and became more truly national even than in the Middle Ages. Spanish sculptors did not continue to study in Italy like the masters of other countries, and they were therefore much less under the spell of Bernini and his *entourage*. A concrete example of this nationalism was the almost universal retention of the old Spanish medium of wood, when other countries were preferring more formal plastic materials. The polychromy was often executed, not by the carvers themselves, but by painters. The coloring itself was more naturalistic, in contrast to such medieval conventions as the use of gilt even in places where, in actual life, it would not ordinarily occur. The whites, however, were very often underpainted with gold, in order that they might give a rich and lustrous impression.

2. THE SCHOOL OF VALLADOLID

The two centers of sculptural production in the seventeenth century were Valladolid and Seville. The master who led the way in the repudiation of Italianism and the Renaissance and in the resuscitation of the indigenous tradition was GREGORIO HERNÁNDEZ (1566 ?–1636), born in Galicia but active principally at Valladolid — a man whom further investigation may well prove to have been a more significant innovator and greater force in the history of Spanish art than has hitherto been supposed. Although he apparently was not trained in Italy, he absorbed enough from the environment of the Renaissance that had been imported into Spain to bestow certain classical reminiscences, especially a classical serenity, upon the naturalism to the revival of which he devoted himself. He was also the champion of the reaction against the vivid polychromy that had reached its climax in Juan de Juni. His color scheme is more sober, quiet, and realistic, and he himself demands in an extant contract with his painter a severe restriction in the employment of gilt. His achievement may be illustrated by the Baptism of Christ and the Pietà in the Museum of Valladolid. In the former group, the figure of the Saviour still

retains the studied elegance of the Renaissance in posture and drapery, but the St. John, despite his obviously graceful gestures, has much of the rugged naturalism and religious intensity so dear to the Spanish heart. The same dualism is apparent in the Pietà: the nude has classic beauty, but the Virgin is infused with the emotional piety of Spain.

The most distinguished successor and perhaps pupil of Hernández in Castile was the Portuguese MANUEL PEREYRA (d. 1667). The almost speaking naturalism of his saintly effigies he ennobled with a deeply felt but never frantic religious sentiment. The heads are particularly fine, vigorous in characterization and yet revealing a sense of physical beauty which was not always possessed by Spanish artists and which approximates Pereyra to his southern contemporary, Pedro de Mena. Here and there, however, for the sake of variation, he indulged in rather obvious and mannered arrangements of parts of the drapery. Typical specimens of his work at Madrid are the St. Bruno of the Academy, the St. Anthony at the entrance to S. Antonio de los Alemanes, and the ten canonized farmers of S. Isidro el Real. His masterpiece is usually reckoned to be the St. Bruno in the Carthusian church of Miraflores near Burgos.

3. THE SCHOOL OF THE SOUTH

The greatest sculptor of Seville in this epoch was JUAN MARTÍNEZ MONTAÑÉS (c. 1570-1649). The touch of classicism that belonged to almost all the Spanish baroque masters he obtained perhaps by studying in the Duke of Alcalá's collection of antiques and surely by examining the productions that Torrigiano had left in the region. To realize the relationship, one has only to compare Torrigiano's St. Jerome with the figure of the same saint by Montañés in his early retable for the monastic church of Santiponce near Seville. Until 1622, the polychromy of his statues was executed by the father-in-law of Velázquez, Pacheco. That Montañés was a naturalist goes without saying. Good instances are the St. Bruno of the cathedral at Cadiz and especially the St. Ignatius Loyola in the chapel of the University at Seville, the latter perhaps modelled from a death-mask. But he often so idealized his sacred personages, who were suggested by familiar Andalusian types, that he gives the same curious impression of a combined idealism and naturalism that is the distinctive mark of Murillo's maturity. Like this younger contemporary of his at Seville, he best embodied his transfigured naturalism in the subject of the Immaculately Conceived Virgin. He was among the first of his countrymen to attempt this iconographic theme, for which such a phenomenal Spanish popularity lay in store, and he helped to es-



FIG. 144. MONTAÑÉS. VIRGIN OF IMMACULATE CONCEPTION.
CATHEDRAL, SEVILLE

(Photo. Laurent)



FIG. 145. PEDRO DE MENA. ST. FRANCIS. CATHEDRAL, TOLEDO

(Photo. Laurent)

tablish the main outlines of its treatment. Of several repetitions, perhaps the best is the example in the church of the Sagrario, annexed to the cathedral at Seville (Fig. 144). Montañés sublimated his naturalism also by bestowing monumentality upon his figures, especially, like Benedetto da Maiano, through the device of great sweeps of enveloping drapery. A comparative restraint in religious expression made for the same end. Even over the celebrated Crucifix of the cathedral there rests that calm sobriety which ensured to Montañés greater success in single figures than in animated compositions.

ALONSO CANO (1601-1667), a pupil of Montañés in sculpture, is possibly more familiar than his master to students of art because he was also a painter. Born at Granada, he was trained at Seville, and after a life of storm, violence, sin, and bitterness, in 1652 he was given the sinecure of a prebendary in the cathedral of Granada, and spent his last years in his native town. Though more passionate in his pious sentiment than Montañés, in several respects he was somewhat out of accord with the spirit of contemporary Spanish sculpture. He aimed at a more idealized beauty than his rivals; he shrank from the brutally realistic types that so many of his compatriots admired; and he chose gentler forms and treated their details with a technical delicacy and nicety that, as in his paintings, distantly recall Florentine art of the Quattrocento. His draperies, particularly, with their many small planes and accentuated angles have an almost labored effect. Characteristic examples of his style are the Crucifix in the church of Sta. Isabel, Madrid, the Magdalene in the Cartuja, Granada, and the Immaculate Conception in the Sacristy of the cathedral of the same city.

The most interesting, if not the greatest, Spanish sculptor of the century was Alonso Cano's pupil, PEDRO DE MENA of Granada (1628-1688), who has lately become better known to criticism through the excellent monograph of Ricardo de Orueta. The first phase of his career under the domination of Cano may be illustrated by the Immaculate Conception in the Convent of the Guardian Angel, Granada. The completion of the choir-stalls in the cathedral of Malaga with forty figures (1658-1662) marks off, according to Orueta, a second period, in which Pedro de Mena had to pass through the phase of a painstaking naturalism that concerned itself more with the external appearance of his personages than with their underlying spirit. The Sts. Isidore and Anthony of Padua are triumphs of such realistic individualization. The Holy Child in the arms of St. Anthony is one of the loveliest of Mena's *putti*, which are less idealized than Cano's and are surely the best specimens that the Spanish seventeenth cen-

tury produced. The St. Sebastian shows that, when the master directed his naturalistic efforts towards anatomy, the idealistic inheritance from Cano somewhat tempered them, and made his nudes also the best Spanish examples of the epoch. The moderated naturalism of the *tondo* of the Virgin and Child in Sto. Domingo, Malaga, one of the most winning pieces of all Spanish sculpture, demonstrates the partial persistence of Cano's influence, and, as in his master's work, recalls Florentine art of the fifteenth century. It even seems to be derived from Cano's painted version of the theme in the cathedral of Seville.

Pedro de Mena's maturity was attained in his third period with his visit to Madrid in 1662 and 1663. He was possibly stimulated by the works that Gregorio Hernández had left, and he learned to represent not only the outer semblance of his characters but also their inner spiritual natures, especially their intense religious devotion. Indeed it is not too much to say that he was the best sculptural exponent in Spain of the Catholic Reaction. In contrast to the literalness of his second period, he now cultivated expressiveness, from which, however, as usual in Spain of this period, the turbulence of the baroque was absent. He achieved even a simplification of the rather finicky drapery that he had inherited from Cano. The celebrated St. Francis in the cathedral of Toledo (Fig. 145) and the even finer St. Pedro de Alcántara, reproduced by Orueta from a private collection at Madrid, prove that Mena embodied his pious ardor best in the forms of ascetics, and that in the representation of monks and friars he is perhaps without a rival in the world's history. The latter part of his life he spent at Malaga, applying his unimpaired talent to a more inclusive range of subjects. The Magdalene in the Convent of the Visitation, Madrid, has the very slightest tinge of a curiously modern theatricality which intrudes also into the St. Francis and accounts sufficiently for Mena's present popularity. A certain almost intangible modern feeling, indeed, hovers about many of his productions and gives them a freshness and originality not always achieved by his contemporaries.

4. THE EIGHTEENTH CENTURY

In the eighteenth century Seville continued to be a sculptural center, but the place of Valladolid was taken by Madrid. The sculpture of Spain in this period may be divided into four groups. There were, first, those who betrayed an unmistakable decadence from the high standards of the preceding century. Very generally they now adopted the baroque of Italy in its most wanton forms and carried it to an even more extravagant expression. This style appeared princi-

pally in architectural decoration and was called Churrigueresque from its most distinguished exponent, José Churriguera. It revelled in conglomerations of architectural, sculptural, and pictorial elements of different materials with monstrous forms in the most violent distortions. The spirit of the old Plateresque was revived and exaggerated. Never has ornamentation been so overladen, so ostentatious, and so ugly in detail. A notorious example is Narciso Tomé's decoration of the screen behind the high altar of the cathedral of Toledo, called the *Trasparente* because of the opening that admits light from the ambulatory. The disagreeable effect of the style, when applied to the exterior of a building, may be seen on the house of the Marqués de Dos Aguas at Valencia. Of those who were more active in the sculpture than in the architecture of this unhappy movement, the most prominent was PEDRO DUQUE CORNEJO of Seville (1677-1757), well represented by his carving of the choir-stalls in the cathedral of Cordova. Religious sculpture had become largely industrialized, and the epoch was crowded with lesser personalities, who were mere artisans to supply the pietistic trade, and who were even indifferent to correctness in the representation of the human form. The taste was as bad in separate statues of saints as in baroque adornment. Naturalism now broke all bonds, endowing the figures with real hair and nails, glass eyes, and apparatus for moving the several parts of the body. The delight in horror and putrefaction is witnessed by the popularity of such sculptured subjects as decapitated heads of martyrs on platters, represented with a repulsive literalness that is well illustrated by ALONSO VILLABRILLE's head of St. Paul in the Museum at Valladolid.

A second group was constituted by the few sculptors who managed to maintain to a certain degree the good old traditions of the seventeenth century. Chief among these was FRANCISCO SALZILLO or ZARCILLO (1707-1781), the most illustrious member of an artistic family of Naples who had emigrated to Murcia. The workshop that he organized with his brothers and sister is principally remembered for its *pasos* or sets of figures representing episodes from the Passion to be carried in the processions of Holy Week. Such essentially Spanish subjects, which had exercised the skill of great artists at least as early as Gregorio Hernández, were treated with a pronounced naturalism that sought to give the illusion of actual scenes like those of the sacred dramas or *autos*; but Salzillo was never guilty of the realistic exaggerations committed by the masters considered in the last paragraph. He sometimes conformed, however, to the now established and frequent practice of avoiding the labor of modelling anything but the

head and extremities by concealing the rest with a real garment. His most notable *pasos* are in the Ermita de Jesús at Murcia: the partially nude angel of the Agony in the Garden (Fig. 146) has an ideal beauty that may have been connected with the dawn of neoclassicism.

Among the sculptors at Madrid, the most faithful disciple of the old naturalism was perhaps the prolific LUIS SALVADOR CARMONA (1709-1767). He may be studied at his best in the New Cathedral of Salamanca: the analogy between his Pietà and that of Gregorio Hernández demonstrates his relation to the past, but the painted blood, here and on the Flagellated Christ, proves that even he could not utterly escape the bad taste of his epoch.

A third group was formed by the French sculptors imported by Philip V, the first of the French Bourbon dynasty, to adorn the gardens of the palace of La Granja which he began in 1719 at San Ildefonso near Segovia in direct imitation of Versailles. Their activity was confined to this royal enterprise, to the estates of the few nobles who emulated it, and to a little work at Madrid, but they had some influence on the artistic reform instituted by the newly founded Spanish Academy in the second half of the century. The grounds at La Granja and particularly the fountains abound in French mythological figures by these foreigners, who were ordinarily pupils of Coysevox or of the Coustous and simply reproduced, with less skill, the classical style of their teachers. The principal names were RENÉ CARLIER, who only commenced the plastic decoration, RENÉ FRÉMIN, and JEAN THIERRY. HUBERT DUMANDRÉ and PIERRE PITUÉ deserve mention chiefly for their beautiful sculptured marble urns. ROBERT MICHEL (1720-1785), perhaps because he was a southern Frenchman and had a provincial education outside the atmosphere of Paris, fused with the classic manner something of Spanish naturalism. In distinction from the mythological artists at La Granja, he was active principally at Madrid as a sculptor of religious subjects. Typical are the Hope (?) and Charity on the façade of S. Justo y Pastor.

Both Michel and Carmona belonged also to the fourth group, the members of the Academy of San Fernando founded in 1752 and those inspired by the reform that the Academy was created to champion. Ferdinand VI's purpose was to rescue Spanish art from the degradation into which it had sunk through Churrigueresque aberrations, through the invasion of the field of art by mediocrities, and through the substitution of French fashions for the indigenous tradition. The effort was only partially successful. It banished extravagances, to be sure, but it produced no great masters to direct and give strength



FIG. 146. SALZILLO. AGONY IN THE GARDEN. ERMITA DE JESÚS, MURCIA

(Photo. Laurent)



FIG. 147. CANOVA. CUPID AND PSYCHE. LOUVRE, PARIS

(Photo. Giraudon)

to its energies. The result was a style the chief element of which was French classicism, much affected, however, by the closer study of the antique that was general in Europe during the second half of the century. There was often also a curious admixture of Spanish naturalism and of the pictorial and agitated effects from the baroque. In some works, antiquarianism was uppermost, in others one of the other constituents of the style. Among the first members of the Academy, FELIPE DE CASTRO (1711-1775) enjoyed a distinction at least equal to that of Carmona and Michel. His most interesting achievements, in the building possessed by the Academy at Madrid, are four busts in the contemporary French manner and a relief representing the inauguration of the august body. Certain assemblages of sculpture prominent in the landscape of Madrid were executed by these early Academicians: the fountain of Neptune at one end of the promenade called the Salón del Prado, to which the author, JUAN PASCUAL DE MENA, has been able to lend more life and vigor than his training in the school of La Granja would lead one to expect; the fountain of Cybele at the other end, for which Michel did the lions and FRANCISCO GUTIÉRREZ the figure of the goddess; and the fountain of Apollo and the Seasons in the middle of the same walk, the Gallicized statues of which are by MANUEL ÁLVAREZ. In the Academy, furthermore, are preserved a large number of reliefs, trial-pieces submitted by those who sought the honors bestowed by the association and the majority of whose names have now been forgotten. The sort of thing approved by the Academy is revealed in the themes, which are drawn from sacred, mythological, classical, or Spanish history. The baroque attitude was still potent enough to make the sculptors choose the most violently dramatic moment of their tales; the panels often recall Algardi's pictorial style at Rome; and the naturalism in patriotic subjects was likely to be confined to an anachronistic costume incongruously compounded of elements from the sixteenth or seventeenth century and from Roman antiquity, no matter what period of Spanish history was embodied in the episode.



PART V

NEOCLASSICISM

CHAPTER XXI

NEOCLASSICISM

I. GENERAL CHARACTERISTICS OF THE NEOCLASSIC STYLE

THE desire to imitate the antique more closely than in the typically baroque and rococo styles had been growing, especially in France, ever since Herculaneum in 1737 and Pompeii in 1748 began to yield their buried treasures to an admiring continent. The movement may be viewed also as a spontaneous reaction against the extravagances of the baroque and the rococo. At no time in the world's history has art depended more completely and fatally on the writings of theorists in esthetics, and the tendencies were brought to a head in no small degree by the literary and personal propaganda of the German *savant* Winckelmann and the German painter Anton Raphael Mengs. The resulting neoclassicism dominated all of Europe during the last years of the eighteenth and the first quarter of the nineteenth century.

The cardinal principle was the study of the ancient masterpieces rather than of nature. The artistic superiority of the ancients was so manifest that one could do no better than repeat as nearly as possible their achievements. Almost any sculptor of the period would probably have proclaimed a formal allegiance to nature, but only in so far as her multifarious aspects might be verified in Greek or Roman statues; and the practical consequence was that he was satisfied to learn no more of actuality than what he found in these prototypes. The imitation was much more absolute even than in the Cinquecento. Often the old statues were merely copied with slight changes. Since at first the productions of the best ancient periods were not known, the works of the pupils of Praxiteles and of the Alexandrian epoch were taken as the supreme models, with the result that charm and grace, softness, and sometimes even sensuality became the great desiderata. From another standpoint, these qualities may be considered as reminiscences of the rococo lingering on amidst the new fashions. Although the sculptures of the Parthenon and the Aeginetan temple were revealed to Europe at the beginning of the nineteenth century, they really had very little influence. Thorvaldsen and other later neoclassicists flattered themselves that they had attained a purer

and more essentially Greek manner than had Canova and the earlier generation, dignifying it with the name of Hellenism; but as a matter of fact the whole output of neoclassicism was very much the same. The small number of favored antiques that were imitated again and again by all artists increased still further the general impression of monotony. No one could aspire to preeminence who had not studied at Rome; many sculptors from Germany, England, France, and the other European countries actually settled there for life, gathering themselves about Canova and Thorvaldsen. National characteristics in art were largely obliterated, and Rome was for the time being the world's esthetic capital.

The inevitable effect was a resuscitation of ancient idealization and generalization, one point farther removed from nature, for the artist did not base these characteristics, like the Greek masters, upon an investigation of actuality, but merely copied them from the old models. Like all imitators, he exaggerated the traits of his prototypes, omitting the modelling, for instance, as far as possible in his effort after the idealized and generalized beauty of antiquity, and emphasizing the contours. "The torsos are flat, the arms and the legs are reduced to the state of cylinders, the surface of which is swollen by no muscular protrusion." Yet even neoclassicism had its virtues, and one of them was that partial recovery of the glyptic sense in distinction from baroque pictorialism by which at least some sculptors of the nineteenth and twentieth centuries were to benefit. By the strictest theorists, portraits were tabooed; but patronage demanded them, and their executors salved their consciences by generalizing the features and approximating them to those of some Greek or Roman figure. Classic impassivity of countenance was everywhere cultivated. Hellenic repose was set as the standard of the body. The best works were deemed to be those in which there was perfect tranquillity or at least only slight movement. The electric currents that had distorted the forms of the baroque and the rococo were turned off; the winds that had blown the draperies into a flutter were hushed. Complexity of every kind was avoided. If a dramatic subject was chosen, it must be treated with great moderation, and especially the dramatic allegorical figures that were still allowed to decorate a few tombs sank into listlessness. Occasionally, on the other hand, in a last homage to the baroque or in a frantic effort to break the cold spell of the neoclassic style, the sculptors dared to indulge in extravagant expression and gesticulation, all the more obvious and painful because unfitted to the forms that they had borrowed from the past. Compositions had to be very simple. The crowded arrangements of the baroque gave way

to groups of a few figures. In reliefs, pictorial perspective was banished, and the most esteemed kind of composition was a procession. Contemporary garments were anathema; the best sort of costume, as François Benoit has put it, was no costume at all because it was the simplest and because the nude bore the stamp of ancient sanction.

Not only the treatment but the approved themes themselves were restricted. They must be lofty and noble, remote from the sphere of ordinary experience. The Christian subjects were deemed less capable of the highest artistic expression than those of classical mythology and history, and when they were attempted, they often anticipated the worst Victorian falsity of feeling. Allegories, as abstractions dissociated from reality, continued to enjoy the popularity which they had acquired in the baroque and which was now confirmed by the fact that they had been used in Hellenistic art. A curious but characteristic form of allegory was that which represented some individual under the guise of the classical god whose traditional qualities he embodied. These and other themes were cloaked in a rhetorical sentimentality that owed its vogue largely to such men as Rousseau.

2. ITALY

The first great exponent of the style in sculpture was an Italian, ANTONIO CANOVA. Born in 1757 at the little town of Possagno in the province of Treviso and trained at home and in Venice by insignificant local masters, he did not really find himself, nor did the world find him, until he settled at Rome in 1779. Winckelmann and Mengs, the former of whom had been dead some time and the latter of whom died the year that Canova arrived, had made Rome a center of neo-classicism. The collections of antiquities and the activities of the French Academy in that city had so confirmed the archaizing tendencies that Canova at once surrendered to them. Almost immediately he rose to be the acknowledged leader of the movement and gained a precocious and phenomenal popularity and a world-wide reputation. A fervent patriot, he was more or less opposed to the Napoleonic domination; yet he finally was prevailed upon to work for the French Emperor and his family, actually visiting Paris but always deaf to Bonaparte's attempts to entice him to emigrate to France. Unable to persuade Napoleon to relinquish the antiquities that he had purloined from Italy, it was Canova who had the satisfaction, after the Corsican's fall, of restoring these beloved objects to their original resting places. His patriotism was accompanied by one of the pleasantest characters that can be met with in the annals of art. He was generous almost to a fault, always ready to assist with financial aid

or untiring instruction the young sculptors who were then flocking to Rome; and he was fair even in his judgment of his rivals. One instance must suffice: when the Spanish sculptor, José Álvarez, was imprisoned at Rome for opposition to Joseph Bonaparte, he helped to save his family from destitution. He died at Venice, where he had begun his career, in 1822.

Canova tinged the neoclassic manner with certain other characteristics, but he also exemplified its typical features. Almost all his works were more or less directly based upon antiques. In 1801 he completed a Perseus, now in the Cabinet reserved for his creations in the Museo Pio-Clementino of the Vatican, to take the place of the Apollo Belvedere, which had been pirated away to Paris; and he here reproduced almost exactly the outlines but not the life and nobility of this ancient statue, which, to the eighteenth century, was the sum of all loveliness and inspired many another figure of the period. A similar achievement was the Venus Italica of the Pitti Palace at Florence to replace the Medicean Venus which had also been carted off to France. Sometimes the relation, though indubitable, is not so tangible: for instance, the deservedly famous group of Cupid bending over the recumbent Psyche, in the Louvre (Fig. 147), seems to have been suggested by a painting of a faun and nymph from Herculaneum. Even the portraits were conformed to classic figures — the Laetitia Bonaparte, Napoleon's mother, in the collection of the Duke of Devonshire at Chatsworth, to the so-called Agrippina of the Capitoline Museum, and the Elisa Bonaparte, Napoleon's sister, in the Imperial Hofburg, Vienna, to a Polyhymnia from Herculaneum. Less specifically, the colossal Napoleon at Apsley House, London, is conceived like the nude statue of a Roman emperor, the Marie Louise in the Pinacoteca at Parma like a Roman Concordia, and the celebrated Pauline Bonaparte of the Villa Borghese at Rome like a Venus Victrix. His personal gift to his birthplace, Possagno, of the church of the Trinity, however great its dependence upon a heathen temple, the Pantheon, shows him to have been an enthusiastic Christian, but his antiquarianism almost excluded religious themes from his repertoire. Among the few instances, still in a mildly baroque spirit, are the kneeling Magdalene of the Villa Carlotta at Cadenabbia and his last work, cast in bronze after his death, the Pietà in the church at Possagno.

Better perhaps than any other exponent of neoclassicism Canova embodied its Praxitelean standards of softness, grace, and charm rather than vigor and true nobility. One of the reasons was that the former qualities were attuned to his own personality, and there is, indeed, a more subjective note in Canova's sculpture than in the

average output of the neoclassic movement. A thorough Italian, he could never quite repress his individuality, and he possessed a sense of personal beauty which even the tyranny of neoclassicism could not utterly dull and which again was the inalienable heritage of his race. In a word, his works have more warmth than those of his rivals. The elegance and sweetness of many of his productions are lingering echoes of the rococo. In three statues of feminine dancers, the original models for which are in the Canova Museum at Possagno, the pitch of the rococo has been only slightly lowered, and the early group of Venus and Adonis in the same place might almost be a Clodion. Other good examples of his characteristic manner are the Cupid and Psyche mentioned above, the Hebe in the National Gallery, Berlin, and the three Graces in the Hermitage, Petrograd, derived from the classical group in the Library of the Siennese cathedral. The Hercules and Lichas in the National Gallery of Modern Art at Rome reveals how at times he attempted to reproduce the colossal and forceful aspects of the antique with considerable success. The similar Theseus and the Centaur of the Hofmuseum, Vienna, is less effectively composed. In these groups, in the Cupid and Psyche, and in some other instances, the baroque sense was still potent enough to make him choose the passing moment for representation.

Partly because of his early training, Canova could not be quite so oblivious to nature as the strictest neoclassic theorists required. For the realistic beggar on the tomb of the Archduchess Maria Christina in the Augustinian Church, Vienna, he might have found a Hellenistic prototype, but the crippled feet are rendered with a faithfulness that seems to be his own. Several of his portraits, such as the representations of Napoleon, or the seated statue of the Romanized Washington in the Museum at Possagno, are highly idealistic. The busts were sometimes made larger than actuality, with the intention perhaps of discouraging the spectator from expecting a realistic treatment of the sitter. Other portraits, however, are better likenesses, such as the Laetitia Bonaparte and the Marie Louise, the statue of Pius VI in St. Peter's, and the bust of Pius VII in the Capitoline Museum.

The contemporary tendencies to simplification, tranquillity, allegory, and sentiment are best illustrated in his series of sepulchral monuments. His two early tombs of Clement XIV and Clement XIII, the former in the church of the SS. Apostoli, the latter in St. Peter's, Rome, belong still to the Roman baroque type, with the effigy above and two allegorical figures beside the sarcophagus; but everywhere the desire for greater simplicity is evident. The architectural elements are less elaborate and more severely classical. On the mauso-

leum of Clement XIV, Temperance and Gentleness still mourn for the dead pontiff, but quietly without the dramatic agitation of Bernini's allegorical personifications. The Pope himself still stretches forth his hand energetically in blessing, but his draperies are less disturbed. On the second monument, the kneeling effigy is a no less highly individualized portrait than many of its baroque prototypes; but the curiously conceived Faith on the left once more faces the spectator as baldly as on the tombs of the Cinquecento, and the winged ephebe, an ancient genius of death, on the other side, likewise has lost the dramatic posture and is infused with the specious sentiment of the epoch. Among a number of other sepulchral monuments, he executed several slabs in which a single feminine personification grieves for the deceased. A larger adaptation of this idea in the round is the tomb of the tragic poet Alfieri in S. Croce, Florence: Italy herself leans sorrowing over the sarcophagus. His most pretentious mausoleum, completed for the Archduchess Maria Christina at Vienna in 1805, is suggested by the French type of the eighteenth century. The effigy, as so often at the end of the century, is reduced to a mere medalion set high against the usual pyramid and upheld by the flying figure of Beatitude, to whom an angel with a palm constitutes a pendant. The dramatic French conceptions have been subdued into a solemn procession that enters from the left a sepulchral door hollowed out from the lower central section of the pyramid. Virtue heads the procession, accompanied by two maidens and bearing the mortuary urn and festoons; behind them Charity leads a little girl and a beggar. At the lower right, another languid genius of death, resting upon a lion, gazes sentimentally at the door and the marching forms. Bodies and draperies alike have the softly flowing lines in which Canova excelled and show his Italian sense of beauty reasserting itself even amidst the limitations of neoclassicism. As far as the style was capable of excellence and as far as the dramatized tomb was justifiable, Canova here achieved a masterpiece.

3. DENMARK

BERTEL THORVALDSEN (1770-1844) bestowed upon his native country, Denmark, for the first time an international artistic importance, but it was an importance that was historical rather than truly esthetic. Let a critic start with the best will in the world, with the sincere desire to understand every master who has at any period absorbed public attention, and to discern and appreciate in him whatever qualities, however overgrown with faults, are of enduring value; and even such a critic will be baffled when he comes to Thorvaldsen

and will find it difficult to comprehend the reasons for his popularity or to discover in him anything to admire. Neoclassicism was likely to stifle any innate talent, however great, and a neoclassic artist interests only for his technical skill or when he manages partially to break through the bonds of the style and to give expression to his own personality. Thorvaldsen does not seem to the present writer to have possessed more than a tolerable technique; he neither had much personality to express, nor did he color the neoclassic manner with esthetic traits of his own. His chief originality was that he was less original than any of the other great neoclassicists and was therefore better able to reproduce, unmodified, the Graeco-Roman prototypes. He was little more than a respectable copier of the antique. If even his imitations had ever reembodyed the antique in its real spirit or integrity and had not been more or less confined within the restrictive theories of the peculiar neoclassic style, he might be compared with the ancient Roman copiers of Hellenic statues.

Born at Copenhagen, the son of a carpenter and wood-carver, he worked with his father and studied in the Academy of Art. Both at home and later at Rome he was much influenced by the neoclassic painter of Schleswig, Carstens, who, however, was more of a rebel against neoclassic tyranny than his follower. In 1797 Thorvaldsen began his almost lifelong sojourn at Rome, first supported by a scholarship from the Danish Academy and later by his own earnings. Gradually he acquired an extraordinary vogue and forced Canova to share with him the neoclassic dictatorship. One of his chief patrons and supporters at Rome was the crown prince Ludwig of Bavaria. In 1819 he went back to Denmark for a visit, but the next year he made a kind of triumphal return to Rome by way of Dresden, Berlin, Warsaw, Cracow, and Vienna. He did not definitely repatriate until 1838, six years before his death at Copenhagen.

His virtually absolute and constant dependence upon the antique it hardly seems necessary to demonstrate. Two or three examples will serve the purpose. Like the *Perseus* of Canova, the *Jason*, which he began soon after his arrival in Rome, is merely a transcript of the *Apollo Belvedere*, affected somewhat by two drawings of Carstens. The well-known *Eros* torso of the Vatican is the source of the *Adonis* of the Glyptothek, Munich, which was much admired by Canova probably because here Thorvaldsen achieved more of that Praxitelean grace which the Italian master himself cultivated. In the frieze of the procession of Alexander's triumphal entry into Babylon for the apartment which Napoleon was expected to occupy in the Quirinal Palace, Rome (still existing in the plaster model in its original posi-

tion in the Appartamento dei Principi of the Quirinal and in finished marble, with some modifications, in the Villa Carlotta in the district called the Tremezzina on Lake Como), the horsemen are suggested by the Parthenon frieze and the Asiatics by the barbarians on Trajan's column. Ludwig of Bavaria chose Thorvaldsen as the restorer of the Aeginetan sculptures discovered in 1811, and once or twice the master imitated even this archaic Greek style, notably in his statue of Hope, which is derived from two small feminine figures above the Aeginetan pediments and the principal marble replica of which decorates the mausoleum of the Humboldt family in the park of their castle at Tegel near Berlin.

Thorvaldsen prided himself on differing from Canova and the earlier neoclassicists by turning more to real Greek prototypes, but his boasted Hellenism manifested itself chiefly only in a greater profusion of Greek subjects, especially from Greek mythology and literature, and in an affectation of greater archaeological correctness and detail. He himself had very little general education or culture, beyond his technical training, and in the earlier part of his career he largely gave concrete form to the ideas of others, taking advantage especially of the literary erudition of Carstens. When left to himself and when not reproducing antique conceptions, he was simple and unimaginative almost to the point of stupidity in creating ideas for his compositions. Even such an admirer as Adolf Rosenberg admits the prosaic conception of the work that he executed for his reception into the Academy of St. Luke at Rome, the relief inscribed "A genio lumen," the plaster model of which is now in the Thorvaldsen Museum at Copenhagen¹: the feminine figure of Art sits writing while a youthful genius pours oil into a lamp upon a stele. Nor does he compensate for the absence of imagination by any emotional qualities. He treated only a very few subjects that required passionate expression, and in but one or two of these, as in the early Achilles and Briseis in the De Ropp Collection at Mitau in Courland, has he given the figures emotional attitudes in any sense adequate to the theme. Expression through the countenance he consistently avoided. It is all very well to say that he purposed this simplicity and this suppression of passion as incongruous with the tranquillity of the antique and to exalt these characteristics as fulfilling what the Germans describe as the ideal of Hellenic *stille Einfalt*; but had he not been very phlegmatic in temperament, he would surely have chafed beneath neoclassic restrictions and at times and to a certain extent he would have shaken off these fetters. His

¹ This Museum contains a large number of his productions, with first sketches, casts, or replicas of the others.

emotional and imaginative deficiencies and his neoclassic frigidity are most appalling in religious themes, notably in the series of Christ and the Twelve Apostles and other sacred sculptures for the Vor-Frue-Kirke at Copenhagen, where, as often, he relied largely upon the assistance of pupils. His obtuseness to strong feeling is well instanced by his lack of political interests or convictions, as compared to Canova's ardent patriotism. The ordinary observer will seek in vain, with one or two possible exceptions, for the particularly northern traits that Danish writers endeavor to discern in their national hero. His unreflecting devotion to the antique combined with his political indifference to make of him truly an artist "without a country," except in so far as he dreamed himself a citizen of the classic past.

A general comparison with Canova is not flattering to Thorvaldsen. One misses in his sculpture the impress of personality that Canova managed to retain. Like Canova he was more at home in the gently elegant than in the heroic, and for this reason perhaps he preferred relief to statues in the round. But even in his best works in this manner, such as the renowned allegorical *tondos* of Morning (Fig. 148) and Night in the Palazzo Tosio at Brescia, he did not approach so close to Praxitelean grace as his Italian rival. One has only to set the photograph of another of his pleasantest works, the Cupid and Psyche, the model of which is in the Thorvaldsen Museum, side by side with a photograph of Canova's treatment of the same theme to realize the latter's superiority. It has been pointed out that he is less sensual in the handling of the nude, but this quality may be conceived as only another phase of his lack of feeling and personality. Certainly he is technically less fine. Apparently he worked with great haste. He usually followed the modern practice of making only the plaster models, leaving his assistants to hew the marble and merely adding a few finishing touches. The principal esthetic quality with which he was concerned was probably composition, and here he was almost always good.

It was a foregone conclusion that his respect for nature would be reduced to the minimum. For instance, the famous wounded Lion cut from the rock at Lucerne from Thorvaldsen's model, to commemorate the loyalty of the Swiss guard to the French royal family in the Revolution, is studied from no living beasts but from ancient representations. Either he or his patrons were wise enough to see to it that he did not attempt many portraits; those that he did he was likely to translate completely into ancient terms, until little suggestion of the individual was left. The Count Potocki in the cathedral of Cracow is a highly idealized classical warrior. The equestrian statue

of the Polish patriot, Prince Poniatowski, now remaining to us only in the model in the Thorvaldsen Museum, is a more exact reproduction of the Marcus Aurelius than any of the many equestrian figures that were influenced by this Roman prototype. His best portrait is perhaps the seated effigy of Pius VII on the tomb in St. Peter's. The monument is of the more tranquil type employed by Canova for his papal sepulchres, the effigy being accompanied by the allegorical figures of Time, History, Strength, and Wisdom, which are no longer brought together in dramatic unity about the portrait statue. The nearest that Thorvaldsen ever got to naturalism was in three of his four *tondos* of the Seasons, the rather charming Spring remaining antique in conception. Summer, Autumn, and Winter are each represented by a man and wife, at these respective ages, engaged in the activities of the three seasons; and although expression is repressed, Danish and German critics are perhaps right in discerning here the note of Teutonic life in the stress upon family affection, in some of the sparsely used domestic accessories, such as a cat and a dog, and slightly in the types, especially the old man in Winter.

In the latter part of his life, Thorvaldsen was forced to sacrifice his principles somewhat and do homage to the Romantic movement; but with his lack of any historic sense or knowledge, he was here out of his element, and even in the best of his statues in the costume of the period in question, such as the equestrian Bavarian Elector, Maximilian I, in the Wittelsbacher-Platz, Munich, or the standing young Conradin in S. Maria del Carmine, Naples, he was able to attain no incisiveness or force. Here as everywhere in Thorvaldsen's output, the student is discouraged from the first by the faults that were partly of the time but also partly to be ascribed to the master himself — dullness, coldness, and impersonality.

4. FRANCE

More definitely perhaps than in any other country neoclassicism had been unfolding in France for the last fifty years, and it was now peculiarly fostered by the Revolutionary ideals of ancient republics and by Napoleon's visions of a Roman empire. The determinative architectural spirits of the day, Percier and Fontaine, gave a Neo-Pompeian tone even to the interior decoration of the "style of the Empire" which they had created. Since the French, with their wonderful respect for *raison*, have always been prone to reduce the different phases of their artistic development to logical systems and to conform each phase to a theoretical standard, the relationship between the literary estheticians and the actual artists was now drawn closer

than in other parts of Europe. To the international authority of Mengs and Winckelmann was added that of several French writers, especially Quatremère de Quincy. The cause of the archaizing artists was much helped by the visits of Canova to Paris and by the establishment of a collection of antiquities in the newly constituted Museum of the Louvre. Even more than in the baroque and rococo periods, the established convention was a period of study at Rome. It had been the fate of French art for over a century to be dominated by single individualities such as Le Brun and Boucher, and though times had now changed, the dictatorship still continued during this period in the person of the painter, Louis David, who exercised his confirmed neoclassic influence in sculpture as well as in his own sphere. The old Academy was abolished in 1793, but in its place there was definitely substituted in 1803 the section of the National Institute of Arts, Letters, and Sciences called the Fourth Class. This new organization practised an even greater tyranny than the old Academy; but although David enjoyed a preponderant rôle in its operations and although it usually bore its witness to the archaeological theories, it yet managed to harbor a modest amount of insurrection against the established esthetic code.

François Benoît has pointed out that certain other factors also militated against a neoclassic absolutism and afforded encouragement to those few rebels who championed and exemplified in greater and less degrees a more naturalistic style. The Salon or exhibition of sculptures and paintings, for the most part biennial as under the old régime, forced the neoclassicists into a competition with their opponents from which they did not always emerge the acknowledged victors. Some of the themes the treatment of which was demanded by patrons required a greater naturalism than was approved by the strictest antiquarians. To this category belong the portraits, which enjoyed special favor in the Revolution, and the episodes from medieval and contemporary history that were much admired during the Consulate and the Empire. Despite the archaeological effects of his Caesarism, Napoleon, who sought to emulate Louis XIV in patronage of art and letters, seems to have thrown what personal artistic influence he had into the scale against an excessive neoclassicism. Josephine also assumed the rôle of a feminine Maecenas. The French examples were never so absolutely dependent upon the Graeco-Roman past as the works of Canova and Thorvaldsen, and they never passed into the stage of Hellenism. An unmistakable "Frenchness" was superimposed upon the ancient borrowings. They preserved still a redolence of the French classic art under Louis XIV and Louis XV, and they

were only like somewhat pedantic and rarefied products of this tradition. The more rigorous approximation to ancient prototypes, however, diminished rather than developed personal genius, and France now was blessed with no such great sculptors as in the monarchical era.

None of them have any universal importance, and not even those who are least dull repay long consideration. Benoit makes a convenient distinction, not to be pressed too far, between those who cultivated "severe beauty" and those who sought Praxitelean grace. Of the former group the three prominent members were Moitte, Cartellier, and Lemot, all of them, as was to be expected, more successful in the decoration of architecture and in other monumental undertakings. From the few extant works by JEAN GUILLAUME MOITTE (1747-1810), one of the most typical is the adornment of an attic in the west façade of the court of the Louvre with the personification of History accompanied by the figures and busts of great historians and consecrating the name of Napoleon. Despite his neoclassic frigidity, he achieved a certain nobility; and like the other sculptors who were then employed on the edifice, he fittingly retained something of that French nicety, and he simulated something of that sinuous charm of drapery, which Goujon and his *confrères* had lent to their forms on adjacent sections of the palace. PIERRE CARTELLIER (1757-1831) labored in much the same spirit in his rather impressive and monumental relief, based upon an ancient coin or gem, of the Triumphal Quadriga over the central door of the Colonnade in the east façade of the Louvre. His rather vacant statue of Valhubert at Avranches half hides the Napoleonic uniform in a toga-like mantle; but the revolutionary orator, Vergniaud, at Versailles reveals how even archaeological enthusiasm and costume suggested by the antique had difficulty in getting the better of any true artist's instinct for portraiture. FRANÇOIS FRÉDÉRIC LEMOT (1773-1827) very largely devoted his profession to restoring the memories of the old monarchy. In the central pediment of the Colonnade of the Louvre, he represented the glorification of Louis XIV surrounded by a rather lovely assemblage of feminine allegories. His equestrian statues of the same king in the Place Bellecour, Lyons, and of Henry IV on the Pont Neuf, Paris, are far from discreditable. Contemporary taste forced him to clothe the former in Roman costume, but for the latter he had the temerity to violate neoclassic principles and use the armor of the Renaissance.

With the same group may be classed JEAN PIERRE CORTOT (1787-1843), although he was somewhat younger. The Apotheosis of Napoleon on the Arc de l'Étoile which, after many changes in the



FIG. 148. THORVALDSEN. MORNING. REPLICA IN VILLA ALBANI, ROME



FIG. 149. BOSIO. THE NYMPH, SALMACIS. LOUVRE, PARIS

project, it was finally decided to dedicate to the glories of the Revolutionary and Napoleonic Armies, and the pediment of the *Chambre des Députés*, representing France in the midst of the common allegorical personifications, are in the approved cold neoclassic tradition. The celebrated Soldier of Marathon in the Louvre, like certain works of Canova, reverts to the agitation of the baroque and to the choice of the pictorial passing moment. The *Daphnis and Chloe* of the same Museum attempts, without much warmth of feeling, the Praxitelean grace and sentiment of the other coterie of French sculptors.

In this coterie Benoit places ANTOINE DENIS CHAUDET and FRANÇOIS JOSEPH BOSIO. The former (1763-1810) was perhaps even more influenced by Canova than were his compeers. His most characteristic production is the kneeling Eros with a butterfly in the Louvre, a rather charming work for a neoclassicist, rivalling Canova's best efforts in the same *genre*. The Poetry of the attic that he decorated on the north wing of the west façade in the court of the Louvre has a similar elegantly contorted pose. In the Homer of this attic, as in the shepherd Phorbas with the infant Oedipus in the Museum of the Louvre, Chaudet revolted from the flat, unreal surfaces of flesh prescribed by neoclassicism and ventured considerable modelling. Phorbas, as he feeds the baby, and the dog, as he looks up, indulge in that species of almost Victorian sentiment popular at the epoch. Of Bosio (1769-1845) the capital piece is the sitting nymph Salmacis of the Louvre (Fig. 149), betraying how the prevalent esthetic theories could congeal even the most delicate attempts at grace. The feminine note in Bosio's art fits the statue of Aristaeus, the god of the farmer, in the same Museum, as ill as it does the colossal figures of Gian Bologna. Much sought after as a portraitist, he was prevented by his artistic principles from lending to his effigies the proper life or individuality. Best is perhaps the bust of the Empress Josephine in the Museum of Dijon. The endeavor to reconstruct Henry IV's boyhood in a statue at Versailles carried with it less idealization than might have been expected. The equestrian statue of Louis XIV in the Place des Victoires, Paris, has enough real worth to survive its Romanization.

No doctrine has ever triumphed in France without provoking its nest of insubordinates; and in this case, since the doctrine was perverse, the insubordinates produced sculpture of more enduring value. Though inevitably affected by the neoclassic despotism, they more or less rebelled, daring, in some degree, to study nature and to bestow at least a modicum of warmth upon their creations. It thus often happened that they continued, in a way, the style of the eighteenth

century. The chief literary standard-bearer of this revolt was Émeric-
David. PHILIPPE LAURENT ROLAND (1746-1816) was still able
to make such vigorous characterizations as the bust of his master
Pajou in the Louvre. His attic on the north wing of the west façade
in the court of the Louvre shows how he managed to avoid the smooth,
cylindrical limbs and to follow correct anatomical lines. His more
famous statue of Homer in the Museum of the Louvre is not only a
pleasant piece of modelling, but it has greater spiritual content than
the more rigid theorists, with their antique emphasis on the body,
usually allowed themselves. Another pupil of Pajou, BARTHÉLEMY
FRANÇOIS CHARDIGNY (1757-1813), active principally in southern
France, though he could create a thing so neoclassic as the Samnite
Marriage in the Museum of Marseilles, was nevertheless capable of
more interesting and rather varied efforts. He has conceived with a
good deal of imagination his design, in the Museum of Aix, for a mon-
ument representing Justice protecting the allegorical figure of the
Third Estate, who brushes aside the vanquished personifications of
the Clergy and Nobility; and he has infused much real force into the
two principal actors. The seated Justice of the same Museum is doubt-
less suggested by the antique, but the idea and the form have been
transmuted by passing through his own intellect. The relief of the
olive-harvesting in the Museum of Marseilles attempts, with con-
siderable prettiness, a subject of a totally different sort.

JOSEPH CHINARD of Lyons (1756-1813) preserved much of the
light and graceful charm of the rococo, the style in which the early
Perseus and Andromeda of the Museum, Lyons, shows that he began.
His sojourns at Rome were bound to imbue him somewhat with the
new ideas, and his medallion of the Rape of Europa in the Genin Col-
lection, Lyons, seems like a lovely transcription of some Hellenistic
relief. He was active chiefly, however, in his birthplace, Lyons, and
he perhaps owed to this provincial seclusion his partial immunity
from the neoclassic extremes of the capital. The soft outlines of ter-
racotta made it his favorite medium. The Three Graces of the
Museum, Lyons, are a typical instance of the dainty and fanciful
mode in which the rococo treated mythological themes. Chinard in
all likelihood prided himself most on the great scenic structures,
such as triumphal arches, and the allegorical compositions which he
executed for public events of the Revolution and the succeeding gov-
ernment and which, being merely of a temporary nature, have dis-
appeared. But his fame rests rather upon his delicate busts of young
women. Although he sometimes so far catered to existing standards
as to garb them in classical costume, he violated the neoclassic

theories by making them real portraits, and perhaps more than anyone else in the period he invested them with the truly French sensibility to feminine charm that is one of the tokens of the rococo. Most celebrated is the Madame Récamier, which is found in many replicas, notably in a bronze formerly in the Penha Longa Collection, Paris, and in a marble of the Museum of Lyons. Among other delightful examples may be mentioned the Mme. Chinard formerly in the Penha Longa Collection (Fig. 150) and the child Mlle. Fanny P. in the Museum of Clermont-Ferrand. The Metropolitan Museum, New York, has recently acquired a terracotta bust, ascribed with high probability to Chinard, and representing possibly the revolutionist Hébert; the only mark of neoclassicism in this striking characterization is its adaptation to the form of a herm. Only less memorable than his busts are his medallions of profile portraits.

JEAN BAPTISTE GIRAUD (1752-1830) constituted a center of moderate sedition against the antiquarians rather through his teachings than through his actual production. Although he accumulated a wonderful collection of casts from antiques, he believed in them as objects of esthetic delight in themselves and not as models for lifeless imitation. His adopted son, PIERRE FRANÇOIS GRÉGOIRE GIRAUD (1783-1836), of the same surname but not of the same family, clothed the naturalistic principles that he inherited with a more interesting expression. His wax model in the École des Beaux Arts, Paris, for a relief representing Pausanias's story of the Spartan colonist Phalanthus and his wife, Aethra, embodies his master's greater admiration for pure Greek than for Roman models. But his two best known works, in the Louvre, are of quite a different sort — an astoundingly lifelike dog upon a plinth decorated with reliefs symbolizing the canine virtues, and a wax model intended for a bronze group in memory of his wife, which would be painful in its literal treatment of the deceased clasping her two dead children, were it not for the nobility with which he has invested her prostrate body and the piquancy with which he has conceived the two infantile forms.

The usual neoclassic tomb was much more frigid. Typical is the monument of Jean Jacques Rousseau, executed by JACQUES PHILIPPE LE SUEUR (1759-1830) as early as 1780 in one of the picturesque and sentimental settings that now began to be sought for mortuary purposes instead of churches — the Island of the Poplars in a lake of the park at Ermenonville. The tendencies that had been developing in sepulchral art during the second half of the eighteenth century here culminated. The monument includes only a strictly archaeological reproduction of a late Roman sarcophagus, surmounted

by an urn and embellished with reliefs of elaborate allegories conceived according to the sentimental taste of the epoch.

5. GERMANY AND RELATED COUNTRIES

The naturalistic tradition was too inbred in German art since its earliest days ever to be so far eradicated by neoclassicism as it was in other countries, and this despite the fact that Germany was the home of the neoclassic literary theorists, Winckelmann, Lessing, and Goethe, who to a considerable extent tyrannized the domain of practical art and controlled the output of sculptors and painters. Although a number of third rate sculptors of Germany became mere pupils of Thorvaldsen, the better masters were rather influenced by Canova, who had managed to conserve more personality and was less indifferent to actuality.

The transition from the rococo to neoclassicism is typically embodied in JOHANN HEINRICH DANNECKER of Stuttgart (1758-1841), who has a special interest for Americans because Longfellow in 1836 visited the combined house, museum, and school that he had constructed for himself and describes the episode in *Hyperion* (IV, 8). He studied at Stuttgart under local masters of the late rococo, especially the Belgian Pierre François Lejeune and the French painter and architect Nicolas Guibal, and soon he and his constant companion in sculpture for twenty years, PHILIP JACOB SCHEFFAUER, obtained the position of decorators for the ducal court. In 1783 they were sent to Paris and were apprenticed in the workshop of Pajou for two years. In 1785 began a period of training at Rome, the determinative epoch of Dannecker's life, since he was now transformed into a neoclassicist and fell particularly under the influence of Canova. In 1790 he was back again in Stuttgart, an established master.

His beginnings are exhibited by his youthful prize piece of 1777, now in the Art Museum of his native town, the plaster Milo of Croton, the subject that was so popular in France during the seventeenth and eighteenth centuries because of its baroque and rococo possibilities. His rococo education, stimulated, no doubt, by contact with Canova, left a pleasant aftermath through all his earlier production both in his preference for subjects allowing him to treat the feminine figure and in his predilection for somewhat sligher and more graceful forms than those cultivated by the more heroic among the neoclassicists. He also followed the rococo custom of sometimes allowing his creations to be repeated in smaller compass by the porcelain factory at Ludwigsburg, or even of modelling groups of children especially for this concern. The dependence upon the rococo and Canova is clearly revealed by the



FIG. 150. CHINARD. MADAME CHINARD

(Photo. Giraudon)



FIG. 151. DANNECKER. ARIADNE. BETHMANN'S MUSEUM, FRANKFORT

(Photo, Braun)

statuette of Bacchus, symbolizing Autumn, in the series of four Seasons done by him and Scheffauer for the Palace at Stuttgart, and by one of his most charming achievements, the recumbent Sappho in the Art Museum of the same city.

As he grew more neoclassic, although definite ancient prototypes for his works may occasionally be found, the relationship was less direct than with many other sculptors, and the effect of Graeco-Roman art upon him may be sought in fused impressions of several antiques or, even less specifically, in original imitations of the ancient manner. So it is rather the spirit of the antique that breathes through his lovely Girl with a Bird, probably suggested by Catullus's poem on Lesbia and the dead sparrow (plaster model in the Stuttgart Museum; marble in possession of J. Wüste, Zandvoort near Haarlem, Holland). His most thoroughly neoclassic and therefore least inspired important statue is perhaps his late Nymph of the Spring, the plaster model of which may be seen in the Stuttgart Art Museum. The results of his enthusiasm for the antique are very apparent by a comparison of the first clay sketch (Museum, Stuttgart) for his most renowned work, the Ariadne, with the final marble statue (Fig. 151, Bethmann's Museum, Frankfurt). The *svelte* figure has been rounded into a more majestic fullness; the lower right arm has been moved from its complicated rococo position between the legs, so as to achieve a simple classic flow of line; the drapery over the panther is spread out with less involution and more ancient dignity; in the type and posture of Ariadne and in the form of the head, he has sought for the nobler idealization of Hellenic art. Like the usual absurd neoclassic beast, the panther is studied from some ancient model or models and not from nature.

Almost all of Dannecker's works reveal, however, a greater naturalism than the ordinary neoclassicist felt to be consonant with the prescribed style, and indeed the value of Dannecker consists in the pleasing union of a moderate naturalism with the ancient principles of rhythm and harmony learned at Rome. His feminine nudes, for instance, are less idealized: witness, especially, the Sappho. The best examples of naturalism, are, as usual, the portrait busts. Only that of Johann Caspar Lavater, now in the City Library, Zürich, is clad in contemporary costume, but nearly all the others are excellent characterizations. He was particularly the portraitist of Schiller. Of several examples, the earliest, in the Library at Weimar, is the most memorable, despite the fact that the hair is treated with antique conventionalism. Other masterpieces of portraiture are the busts of himself (Stuttgart Museum) and of Frau Pistorius (in the possession of Fräulein Neeff, Stuttgart).

There are often to be found in Dannecker's production the notes of mildness and sweetness which distinguish the Swabians from other Germans and which were peculiarly manifest in the Swabian art of the Gothic age. It is somewhat surprising, therefore, especially when his fervid evangelical Christianity is taken into account, that he was not more successful in the few sacred themes that he attempted. He has perhaps spoiled his most notable effort in this phase of his art, the Christ of the Park at Tzarskoye-Selo, Russia, by a too obvious striving for a combination of religious dignity with gentleness in expression.

The most prominent German sculptor of the neoclassic period, JOHANN GOTTFRIED SCHADOW (1764-1850), transports us from southern Germany to Berlin. It is necessary to describe Schadow as "of the neoclassic period," and not as essentially neoclassic himself, since, although inevitably somewhat influenced by the rococo style of his youth and by the prevalent antiquarianism, he was, in his lesser degree like Houdon, independent of any movement, and recognized as his guides only nature and his own conceptions. If he must be assigned to any tendency, it would be to the rococo. His naturalism is, of course, more in harmony with this style; and he may be described, especially in his feminine figures, as a belated and highly individual representative of the eighteenth century, with that increasing interest in the antique which marked so much of the sculpture in the second half of the century. Born in Berlin, he was apprenticed to Tassaert, who, as a rococo artist, had a more enduring effect upon Schadow than has usually been recognized. Having made a romantic marriage, he obtained enough money from his father-in-law to spend the coveted period of study in Italy, where he was influenced by the art of the Cinquecento as well as by the antique. In 1788 he returned to Berlin as court sculptor, and although Frederick the Great had died two years before, Schadow's works embodied not only the pride of that monarch's epoch but also, stylistically, the curious fusion of French rococo taste with German solidity exemplified by Frederick himself. His position corresponded to that of Schlüter under Frederick I, but his lack of full sympathy with neoclassicism or with the later romanticism cost him his popularity, so that the great body of his production falls within the space of about twenty years from the time of his appointment. In 1791 he made a journey to Copenhagen, Stockholm, and Petrograd to learn bronze-casting, but the more important effect of this event was the acquisition of inspiration by acquaintance with monuments executed with historical realism and not according to the bald principles of neoclassicism.

He approached nearest to the neoclassic in his early decoration of the Parolesaal and the yellow Pfeilersaal of the Royal Palace at Berlin, in the copper Quadriga driven by Victory, the metopes of the Centaurs and Lapithae, and the resting Mars, all on the Brandenburg Gate, Berlin, and in his last work in marble, the recumbent maiden now in the National Gallery, Berlin. But these suggest almost as much the French eighteenth century as they do the antique, and in fact belong to neither one style nor the other. They are rather the outcome of Schadow's personal style, in which now reminiscences of one epoch are apparent, now those of another, but which remains nevertheless essentially his own and is permeated by naturalism. His feminine forms are even more real than those of Dannecker; one has only to compare the Sappho of the latter with the above-mentioned recumbent maiden.

Perhaps the most striking instances of his realism, all with contemporary military uniforms, are the statues of the generals Ziethen and Leopold von Dessau, now in the Kaiser Friedrich Museum, and the statuette of Frederick the Great accompanied by two dogs in the Hohenzollern Museum at Berlin. The reliefs on the pedestal of the Ziethen monument, representing battle scenes, reject the laws of neoclassicism by indulging, as also on the Tauentzien monument at Breslau, in pictorial perspective. At other times, especially in his late works, the reliefs for his monument to Blücher at Rostock and the relief of the apotheosis of Queen Louise in the church at Paretz, he was curiously archaeological in his avoidance of pictorial perspective. In the representation at Rostock of the battle of Ligny, for instance, the main episode of Blücher lying under a horse and protected by the genius of Germany is set at the bottom of the relief, and the details of the cavalry battle, which ought to be in the background, are simply placed, as in certain ancient reliefs, at a higher level, with the figures in slightly smaller compass; and even the fall of Blücher is treated with ancient conventionalism. Both at Rostock and Paretz, the elaborate allegories are due to literary interference — in the Blücher monument that of Goethe.

His many portrait busts, as was to be expected, are convincing pieces of realism in the manner rather of the best eighteenth-century work: notable examples are the Frederick the Great (formerly in the possession of the Kaiser), the Princess Louise (in the National Gallery, Berlin), and the rector Meierotto (in the Joachimsthaler Gymnasium at Berlin). The dead are usually clothed in antique garb, the living in contemporary costume. His neoclassic leanings are revealed, however, in the fact that he is said to have modelled first an ideal

head for his portraits and then to have accommodated the individual's features to it. His most renowned work is the standing portrait group of the two sisters, the princesses Louise and Friederike of Prussia in the Palace at Berlin (Fig. 152). He has attained that agreeable fusion of naturalism, even in small details, and ancient grace, which is often to be discerned, with the naturalism less dominant, in the production of Dannecker, and which was much assisted by the similarity of the fashionable Empire costume to that of ancient Rome. The same manner is found in other achievements of Schadow, as in the mourning widow, suggested perhaps by the Agrippina statue, upon the tomb of Count Arnim at Boitzenburg and in the sepulchral figure of the nine year old Count von der Mark on his tomb in the Dorotheen-Kirche, Berlin. This early and famous work depended for its ideas upon the painter Puhlmann and had been ordered first from Tassaert. Although all its forms and elements are neoclassic and reflect Schadow's recent sojourn at Rome, it belongs more or less to the dramatic type of mausoleum of the eighteenth century: the relief on the sarcophagus represents Death or Time dragging the boy away from the school of Minerva to Hades, and in a niche above the sarcophagus sit the three Fates deciding his destiny. Schadow's tombs, however, like the majority of those of the period in Germany, are normally of the sentimental, less complicated, neoclassic type with urn, bust or medallion, and colder allegorical figures, posing but comparatively inactive. Characteristic is the Darjes monument on the "Anger" at Frankfort on the Oder. His naturalism rescued the allegorical figures from the absolute frigidity of the ordinary neoclassicist, and bestowed upon them that French rococo loveliness which is so potent an ingredient of the charm in the portrait group of the two royal sisters.

The art of the Swiss ALEXANDER TRIPPEL (1744-1793) of Schaffhausen resembles that of Dannecker, especially in its transition from the rococo to neoclassicism. Like so many other sculptors, in 1776, after study at Copenhagen and Paris, he settled in Rome for the rest of his life, where he enjoyed a great reputation and conducted a much frequented academy of his own. His figures are usually of the typical archaeological sort, for instance, the personifications of Government and Mourning for the unfinished monument of the Russian Count Zakhar Chernyshev, now in a castle at the village of Yaropolz west of Moscow. To the same style belong the Charity, Justice, and Genius of Death on his sepulchre of Johann Nepomuk von Schwarzenberg in the mortuary chapel of a park near Wittingau in southern Bohemia. His busts are more individualized: notable are the young Dorothea



FIG. 152. SCHADOW. PRINCESSES LOUISE AND FRIEDERIKE.
ROYAL PALACE, BERLIN

(Photo. Photographische Gesellschaft, Berlin)



FIG. 153. FLAXMAN. TOMB OF EARL OF MANSFIELD. WESTMINSTER ABBEY
(Courtesy of *W. A. Mansell and Co.*)

Schlözer in the University Library at Göttingen and the Goethe in the Library at Weimar, the latter approximated to the Apollo type.

One of the least icy of the neoclassicists was the chief Austrian representative of the cult, FRANZ ZAUNER (1746-1822). Though he studied under Beyer and at Rome under Trippel, his fountain of the three Austrian rivers in the garden at Schönbrunn, evidently based on the precedent of Donner, shows how he began in a style that leaned towards the baroque rather than towards the French rococo then popular at Vienna; and he always retained something of a feeling for the life and pictorial characteristics of the baroque. The two kneeling angels on the high altar of the church at Sarasdorf are also still warmed by some of the heat of the seventeenth and eighteenth centuries. From the catalogue of his more neoclassic works may be mentioned: the caryatides and pedimental figures at the entrance to the Pallavicini Palace, Vienna; a series of tombs, including a typical example of the strained but cold sepulchral sentiment of the period in the monument of Count Fries in the park of the castle at Vöslau, and two instances of the class with an accompanying allegorical mourner in the monuments of Field Marshal Laudon in the park at Hadersdorf near Vienna and of the Emperor Leopold II in the Augustiner-Kirche; and the equestrian statue of the Emperor Joseph II in the Josefs-Platz, clad in classical costume and suggested by the Marcus Aurelius. His busts are rather unexpectedly Romanized and idealized.

6. ENGLAND

The English sculpture of this period, although not so largely due to foreign artists as in the two preceding centuries, is no great tribute to native genius. Thorvaldsen is dull, but the English sculptors are likely to give the impression of a kind of provincial dullness. Thorvaldsen may be technically inferior to Canova, but the English sculptors are sometimes actually incorrect. For the coldness and emptiness that even they must have felt in the neoclassic style, they sought to atone by pomposity, rhetoric, and sentimentality. The reason that the works of this period enjoyed a posthumous popularity and that their executors obtained a greater renown than their real deserts was that their style appealed to the taste of the immediately succeeding Victorian Age.

The first important neoclassicist was JOHN FLAXMAN (1755-1826), who was much more distinguished in his drawings from Homer, Hesiod, Aeschylus, and Dante than he was in sculpture. These drawings, the technique of which in simple outlines is based upon a study of Greek vases, and his designs for the Wedgwood factory make of

him a truer Hellenist than the more pretentious Thorvaldsen; but in sculpture, although he was responsible for a tremendous number of ancient subjects and of monuments, he did not rise above the ordinary mediocre level of neoclassicism. His early training he acquired from his father, who made plaster casts, but he was developed by a seven years' sojourn at Rome. He himself never learned how to handle marble successfully, and usually modelled or designed for others to execute, setting little value on careful finish. This fact possibly explains the faults of proportion occasionally betrayed in his works. His private sepulchres have the strained sentiment of the epoch. In these he was accustomed to give concrete form to some Biblical text, and in general he was distinguished by more religious interest than the average English neoclassicist. His well-known Michael overcoming Satan at Petworth House, however, is quite baroque in spirit. His monuments for public personages may be illustrated by that of Nelson in St. Paul's, London, in which the naval hero, on a pedestal embellished with the gods of the seas dominated by him, "is pointed out by Britannia to two young sailors"; and by that of Lord Mansfield in Westminster Abbey (Fig. 153), on which the jurist is enthroned between the personifications of Justice and Wisdom, with a rather famous figure of a youth lying behind, representing either someone condemned by Justice or the genius of Death. Both of the effigies, in contemporary costume, are better portraits, especially the Mansfield which was taken from a painting by Sir Joshua Reynolds, than one would have expected from so convinced an antiquarian.

The best known immediate successor of Flaxman was SIR FRANCIS CHANTREY (1781-1841), whose achievement, if impartially considered, does not justify the prestige that usually surrounds his name. If he had been a greater artist, he might have become an English Schadow, for he was more at home in realistic subjects, such as portraits, than in imaginative themes or sepulchral monuments. As a sculptor of busts, he was the most sought after master of the day; but it is doubtful whether his likenesses are any better than those by Flaxman. The difference is that Chantrey was trained as a realistic portraitist and recognized this as his sphere, whereas Flaxman thought himself essentially an imitator of the ancients. Chantrey began by doing painted portraits, and his style was fully formed before he made in 1819 the customary journey to Rome, where he was not so much influenced by the antique as his rivals. By 1830 he had become so much the vogue that he was created court sculptor.

In his portrait statues he was famous for concentrating attention

upon the head and for imparting to it intellectuality. His classical costume, his wrapping of contemporary costume in a classical mantle, or his classical treatment of contemporary costume, he ordinarily reduced to a comparatively few large sweeping folds; he avoided all adventitious distractions of ornament; and he increased the spiritual impression of the statue, and especially the head, by elevating the figure upon an unusually high pedestal. Examples are the George Canning of Palace Yard, Westminster, the Sir John Malcolm within the Abbey, the younger Pitt in Hanover Square, London, and the Washington in the vestibule of the State House, Boston (Fig. 154). Of his overrated busts, draped in a bit of a toga, the following in the National Portrait Gallery may be mentioned: Robert Stewart, second Marquis of Londonderry; John Rennie; the painter, Edward Bird; and Sir Walter Scott. A popular and rather finely executed work of its kind, different from Chantrey's ordinary output and evidently carved *con amore*, is the monument in Lichfield Cathedral, on which the two young daughters of the Rev. William Robinson are represented, locked in each other's arms, in the sleep of death, upon a high base, the top of which is meticulously carved as a bed.

The worst of the more prominent British neoclassicists was probably SIR RICHARD WESTMACOTT (1775-1856). His training at Rome under Canova is exhibited by the rather pleasing Cymbal Player at Chatsworth, and by the pediment of the principal façade of the British Museum, representing the progress of civilization. If he and his *confrères* had been allowed always to do such pagan subjects as these, in which they could follow very closely the antique or Canova's and Thorvaldsen's translations of the antique, they would have remained more tolerable; but the British public demanded of them scores of allegorical monuments, in which false sentiment should vie with pompous pride. The execution of such monuments could never be harmonized with the theories of neoclassicism, and the English sculptors of the time never thoroughly learned the art of portraiture. The result was such hybrid products as Westmacott's memorials to the younger Pitt and to Pitt's rival, C. J. Fox, in the Abbey, continuing the conceptions of the dramatic tombs of the seventeenth and eighteenth centuries but spoiling them by a neoclassic restatement. On the former tomb, Pitt gesticulates vapidly, while beneath him on one side History with her back towards the spectator (!) records his words and on the other Anarchy or the French Revolution — a Roman Hercules — writhes in chains. On the Fox monument the truly "awful" Romanized figure of the fat statesman succumbs, with a sickly grimace, in the arms of the frigid lady, Liberty; Peace,

with an olive branch, sinks over his feet; and a kneeling and unidealized muscular negro gazes at him in gratitude for his efforts to abolish the slave trade.

The most thorough-going British neoclassicist was the Welshman, JOHN GIBSON (1790-1866), who practised what he preached by emigrating to Rome in 1817 and by studying under Canova and Thorvaldsen. His absolute devotion to the principles of the school is exhibited by his autobiographical notes and letters, and he confined himself almost wholly to ancient themes. He is no better than the average secondary neoclassic talent in the execution of these themes, and he allows his own personality to penetrate the shell of the style only in a slightly more passionate treatment of amorous subjects, as in the relief of Cupid and Psyche in the Royal Academy, London, and in an occasional carrying of naturalistic modelling somewhat further than was approved by the strictest theorists of the movement, as in his Hunter and Dog at Hafod-un-nos in Wales, and in the feminine forms of the Naiads surprising Hylas, in the Tate Gallery, London. Other typical mythological works are the Psyche, the most easily accessible replica of which is in the Corsini Palace, Rome, and Cupid disguised as a Shepherd, suggested by a passage in Tasso's *Aminta*, one of his many replicas of which is now in the Boston Museum. In his comparatively few portraits he was perforce much less felicitous, absolutely rejecting contemporary dress and not possessing enough realistic power to obtain good characterizations; examples are the Robert Peel of the Abbey, the William Huskisson of the Liverpool cemetery, and his bust of the future Queen Alexandra in Marlborough House, London. Directly in connection with these portraits should be mentioned his most pretentious and not wholly disagreeable monument, Queen Victoria enthroned between Justice and Clemency, in the Prince's Chamber of the Houses of Parliament. His chief claim upon remembrance is a curious one: having learned that the Greeks had painted their statuary, he was a pioneer in advocating the return to colored sculpture. He began by tinting the edges of garments and then extended the practice to the whole body. His most famous achievement of this kind is the Venus that was sold at auction at Christie's, London, in 1916.

7. BELGIUM AND SPAIN

In Belgium the rich productiveness of the last two centuries was once again somewhat stunted by the Austrian rulers' suppression of the religious communities and then by the devastation and sacrilege of the French Revolution. The two chief representatives of neoclassicism were CHARLES FRANÇOIS VAN POUCKE of Dixmude (1740-

1809) and GILLES LAMBERT GODECHARLE of Brussels (1750-1835).

In Spain the development of neoclassicism was much assisted by the reforms of the Academy of San Fernando. Of the better known sculptors, the most unconditional neoclassicist was the Catalan DAMIÁN CAMPENY (1771-1855), who studied in Rome under the influence of Canova and whose style is well represented by the relief of the Sacrifice of Callirhoe in the Academy at Madrid. The most interesting Spanish sculptor of the period is usually acknowledged to be JOSÉ ÁLVAREZ Y CUBERO (1768-1827), who obtained fame and patronage at Paris and Rome as well as at Madrid. He did the usual neoclassic subjects, and he neutralized his seated portrait of Isabel de Braganza, in the Prado, with neoclassic coldness of characterization and expression; but his most renowned achievement, the group of a son defending his wounded father, in the Prado, although completely neoclassic in treatment, is taken from an episode of contemporary history, the defence of Saragossa against the French in 1808. He bravely demonstrated that he was anything but a dry-as-dust antiquarian by such opposition to Joseph Bonaparte's dominion in Spain that he was shut up for a time in the Castel Sant' Angelo at Rome. The Valencians JOSÉ GINÉS (1768-1823) and JOSÉ PIQUER Y DURAT (1806-1871), although they executed some neoclassic work, are remembered rather for their continuation of the Spanish tradition of polychrome religious sculpture. The former's groups representing the Massacre of the Innocents, in the Academy of San Fernando, are often strangely more violent and brutal in their naturalism than similar Spanish subjects in the two preceding centuries. José Piquer even went so far, when asked for a religious statue, as simply to restore a much damaged Magdalene ascribed to Alonso Cano, which he possessed and treasured (Church of the Barrio de Salamanca, Madrid).

8. THE UNITED STATES

The meagre beginnings of American sculpture were certainly not prophetic of the comparatively important achievements in that branch of art in this country at the present day. Puritanic aversion to art, the simple condition and education of the colonists, and the absence of good marble quarries forestalled any production or even importation until the middle of the eighteenth century. The natural human instinct that craves likenesses of relatives or of prominent contemporary figures ensured the rise of portraiture, and, in the absence of any religious prejudice, made this the most popular form of

early American sculpture. The Englishmen Wilton and Chantrey and the Frenchmen Houdon and Caffieri executed both portraits and monuments for the United States. The Italian neoclassicist Giuseppe Ceracchi came to this country in 1791 and succeeded in getting orders for a few busts. But native production had already begun on a humble scale. It is perhaps symptomatic that the first known American sculptor should have been a woman, MRS. PATIENCE LOVELL WRIGHT of Bordentown, N. J. (1725-1785), who did small heads in wax and in 1769 carried her art to the readier market of London, where she died. She is represented in Independence Hall, Philadelphia, by a bust of Thomas Penn.

The first American sculptor in the large was WILLIAM RUSH of Philadelphia (1756-1833), a wood-carver and designer of figure-heads for ships. He confined himself to the materials of wood and clay, and all of his performances betray clearly the wood-carver's technique. The production of these early American sculptors, Rush included, does not definitely belong to any school but is the result of the poor conglomerate artistic education that they could pick up in this remote country from prints, casts, or the very few examples of European sculpture that they chanced to see. They had to work out their own style, but even in the United States they already fell more or less under the influence of the neoclassic movement. Rush's feminine allegorical figures are as neoclassic as they are anything, but the wood-carver's technique gives them a rococo "fussiness" and projection of the folds. The personifications of Tragedy and Comedy at the Actors' Home in the suburbs of Philadelphia, awkward in gesture and humorously unsuccessful in attempts at expression in the countenance, reveal what difficulties the sculptors had in offsetting the lack of that schooling which in European countries made it possible for even mediocre artists to produce tolerable statues. But the Nymph of the Schuylkill, carved in wood for a fountain and preserved for us in a bronze replica in Fairmount Park, Philadelphia, is a light and graceful feminine form with pleasantly clinging drapery. It proves that almost all of these tyros managed through sheer innate talent to create one or two memorable works. Rush's bust of himself in wood, extant in a plaster cast of the Pennsylvania Academy, Philadelphia, frankly symbolizes his calling by representing the head as growing out of a log, and constitutes a simple and impressive likeness, unspoiled by too close a contact with neoclassicism. The same may be said for the standing statue of Washington in Independence Hall, which is an epitome of Rush's style, even to the difficulty that the sculptor encountered in essaying an easy position. Rush has rightly been called the Father of American sculpture.



FIG. 154. CHANTREY. WASHINGTON. STATE HOUSE, BOSTON

(Courtesy of Mr. Baldwin Coolidge and of the Society for the Preservation of New England Antiquities)



FIG. 155. GREENOUGH. WASHINGTON, SMITHSONIAN INSTITUTE, WASHINGTON
(Courtesy of the Commission of Fine Arts)

Another pioneer was JOHN FRAZEE of New Jersey (1790-1852), who finally established himself in New York City and whose only known works are busts. One feels in these busts the excessive toil and straining to which the sculptor had to resort in order to counteract his inadequate training and the embryonic condition of his art in America. But if they are deficient technically, if he has not learned yet how to render properly the planes of the head and the details of the physiognomy, or how to generalize just far enough to impart to the form the nobility that would make of it an enduring work of art, the busts appeal by their simple honesty. Frazee was so intent upon proving his faithfulness to his sitter that he often made him uglier than he actually could have been, exaggerating wrinkles and their depth. He was enough contaminated by neoclassicism to wrap a classic drapery ordinarily about the shoulders, and this characteristic plus the attempted realism often gave his productions the appearance of inferior ancient Roman busts. Frazee's capabilities may most easily be valued in his seven busts of notables of about 1830 in the Boston Athenaeum.

With the increasing cultural development of the United States came the habit of study in Italy and the consequent absolute surrender to neoclassicism. The sculptors in the generation after Rush and Frazee were mere imitators of the Canova and Thorvaldsen schools, producing works which the absence of a true artistic environment and of an adequate training in a proper artistic tradition usually made less successful than their models or than even the achievements of contemporaries in European countries other than Italy. The chief names are Greenough, Powers, and Crawford. All three, having once established themselves in Italy, remained there, like Thorvaldsen, Gibson, and so many others, until their death, shipping their orders to America. Their activities extended far into the nineteenth century, beyond the chronological but not the stylistic limits of neoclassicism.

HORATIO GREENOUGH of Boston (1805-1852), after a better general education at Harvard than fell to the lot of other early American sculptors, studied under Thorvaldsen at Rome in 1825, and in 1827 settled in Florence for virtually the rest of his life, working at first in Bartolini's shop. His dull average of neoclassic mythology is represented in the Boston Museum by the Cupid Bound, and by the elliptical relief of Castor and Pollux, very formally composed and close to Thorvaldsen in manner. His most pretentious undertaking, the seated Washington now in the Smithsonian Institute (Fig. 155) has become notorious; but its faults are more the faults of the epoch.

The neoclassicists were not distinguished for their sense of humor, and they dressed or undressed hundreds of famous men as ancients in the different countries of Europe; but there is something peculiarly ridiculous and inapposite about this Washington, naked to the waist and posed as the Phidian Zeus. Greenough floundered even more than the usual neoclassicist in portraiture. He had no ability to characterize, and his probable lack of interest in such subjects led him to bestow upon them only a summary technique. Instances are the busts of J. Q. Adams in the New York Historical Society and of his patron and friend, J. Fenimore Cooper, one of the replicas of which is in the Boston Library; the Alexander Hamilton of the Boston Museum is better. Greenough and his compeers thought they were creating something really American if they could utilize an Indian theme, no matter in what mode it was treated; but in his badly disjointed group of the Rescue, for the main entrance of the Capitol at Washington, in which a settler is represented as saving his wife and child from a redskin, Greenough has simply added early colonial paraphernalia to cold neoclassic forms.

There is little to distinguish **HIRAM POWERS** (1805-1873) from Greenough, except perhaps a slightly more realistic portraiture. Having obtained a rudimentary artistic education at Cincinnati, whither his family had moved from Vermont, he took up a lifelong residence in Florence in 1837. His best known mythological works are: the ideal feminine bust which is given various titles such as Proserpina or Faith and repetitions of which are common in the several American museums; and the feminine nude of the Greek Slave, the most accessible replica of which is now in the Corcoran Art Gallery, Washington. Derived from the Medicean Venus, this statue, like several others by Powers, owed its fame largely to the sensation created by American unfamiliarity with the undraped feminine form in art. Very similar is the California of the Metropolitan Museum (Fig. 156). Yet, though making the necessary reservations in regard to the anatomical crudities and the neoclassic reduction of modelling to the lowest terms, an American may take a just pride in these well conceived and posed early nudes, especially in the comparatively naturalistic treatment of the torso. Of his veracious portraiture may be mentioned the statues of Daniel Webster in front of the State House, Boston, of Franklin in the corridor of the Senate at the Capitol, and of Jefferson in the corridor of the House, all these in contemporary costume. It is only necessary, however, to compare the Webster outside the State House with the Washington by Chantrey within, to realize how much, on the merely formal side of art, a long tradition of esthetic culture



FIG. 156. POWERS. CALIFORNIA. METROPOLITAN MUSEUM, N. Y.

(Courtesy of the Metropolitan Museum)



FIG. 157. CRAWFORD. BRONZE DOORS, CAPITOL, WASHINGTON
(Photo. L. C. Handy)

could mean to the English sculptor who was no more richly endowed by nature than Powers.

THOMAS CRAWFORD of New York City, though short-lived (1813-1857), was more productive than Greenough or Powers, and at the same time more original and imaginative. Whereas they confined themselves to neoclassic mythology and allegory and to portraiture, he initiated the American tradition of invention of themes for national glorification. He went to live in Rome as early as 1834, and proved his artistic training by the usual mythological pieces, notably the Orpheus and Cerberus and the Hebe and Ganymede of the Boston Museum. His tomb of the Binney family in Mount Auburn Cemetery shows that the coldness and restraint of neoclassic idealized figures was not altogether out of place in sepulchral art. The two unpretentious forms are gracefully posed and draped. The ancient shape of a small mausoleum, the pleasantly and tranquilly arranged carved hangings, the setting among the trees, bestow upon the monument something of that mildly romantic charm which invests such other neoclassic tombs as that of Rousseau. Crawford's portrait statues, such as the James Otis in the vestibule of the chapel of Mount Auburn Cemetery and the bronze Beethoven now in the entrance to the New England Conservatory of Music, Boston, are less successful in characterization through the countenance than in general dignity, partly attained through the customary neoclassic drapery thrown around the modern dress as in Chantrey's figures. His ability may be gauged by the fact that his Otis is equal in characterization and superior in every other respect to the three statues by the next generation of American sculptors in the same room at Mount Auburn. With no experience in equestrian statues behind him, one could perhaps not expect anything else than the utter failure of the mounted bronze Washington for the monument at Richmond.

His most interesting legacy is his decoration of the Capitol at Washington, where he had a chance to show his invention by entering upon a fresh field for American art. The bronze Armed Freedom, which crowns the dome, is a conception of real majesty, almost inspired. A thoroughly grounded European student of the antique would have probably united into a continuous composition the detached figures and groups of his pediment of the Senate wing, representing on the right Indian decadence and on the left American development; but some of the separate forms are not to be forgotten, especially the America, conceived in the same high mood as the Armed Freedom, and the seated and dejected Indian chieftain. Nothing daunted by the new phases of sculpture that he essayed, he set to work upon

yet another innovation, the bronze doors of the Senate Portico (Fig. 157), at the same time that Randolph Rogers received the commission for the doors of the Rotunda. Crawford's doors represent in the right vertical series of compartments the terrors of war and in the left the blessings of peace; a symbolical group at the bottom in each instance is illustrated by scenes from American history above. In many respects they constitute his masterpiece. Neoclassic influence excluded all but a few details of pictorial perspective; the compositions are simple and tell their story clearly; the individual figures are pleasantly conceived and executed, especially those of the allegory of peace and the feminine personifications holding wreaths in each of the lowest compartments.

Little would be gained by a discussion of the rather numerous lesser contemporaries of Greenough, Powers, and Crawford, for they only duplicated the attainments of the greater masters. Three names may be singled out for mere mention, each for a different reason. The Englishman ROBERT BALL HUGHES (1806-1868), who emigrated to this country in 1829, did several respectable portraits, and is said, in his *Dr. Bowditch of Mount Auburn Cemetery*, to have made the first statue that was cast in bronze in the United States. For the destroyed original has been substituted a bronze copy, but the first plaster model may be seen in the vestibule of the Boston Athenaeum. JOEL T. HART (1810-1877) is an esthetic curiosity because one does not expect at this date a sculptor from Kentucky! His portraits, the most familiar of which is the standing Henry Clay at Richmond, are good likenesses, and his nude "Woman Triumphant" does not suffer seriously from a comparison with Powers's Greek Slave. The short-lived SHOBAL VAIL CLEVINGER from Ohio (1812-1843) incorporates in his busts, three of which are in the Boston Athenaeum, the transition from the stage of hard effort exemplified by Frazee to the greater ease in characterization and technique that came with the beginning of an American artistic tradition.

PART VI
MODERN SCULPTURE

CHAPTER XXII

THE GENERAL CHARACTERISTICS AND DEVELOPMENT OF MODERN SCULPTURE

AMONG the most tangible factors in the complicated web of modern art are the free play allowed to each artist's personality and the multiplicity of individual styles. No longer, as in former epochs, do all masters conform more or less to one general manner characteristic of the period in question and permit their individuality to find expression only in minor variations of the normal style. Doubtless the emphasis upon personality and the scorn for restraint of all kinds that were the gospel of Romanticism played their part in bringing about this consummation. The final consequence has been, in many circles, especially in Germany, the undue exaltation of originality as the *summum bonum*. The artist has often set the ideal of newness in style and conception above that of general excellence and has been satisfied with slovenly execution as long as the resulting product was novel. In previous centuries one master was content to treat the same themes in the same prevalent style as his fellows. He sought to surpass them only in the esthetic rendition of the common themes, and exerted his individuality within these limits; the modern, in a feverish struggle for something ever different, both in subject and expression, has not infrequently been betrayed into the bizarre.

Despite the essential subjectivity of modern art, however, and despite the absence of any one style typical of the whole nineteenth century, it is possible to observe one or two qualities that constituted the aspirations, in different degrees, of virtually every artist, and to discern several very general and sometimes consecutive movements. Throughout the last century there was a universal and ever growing tendency to reproduce nature more accurately than ever before in the world's history. This *realism* came partly as a reaction against neoclassic aloofness from actuality and was influenced by the Romanticists' rejection of esthetic rules and their assertion of life as the only proper guide. It achieved its purpose of faithfulness to actuality more thoroughly than in the Italian Quattrocento, in the baroque, or even in the late Gothic period. In its ultimate phases it occasionally

preferred truth to beauty, in the spirit of modern realistic literature, and chose subjects the ugliness of which would prove that the artist was not afraid of representing even the seamy sides of existence. In Italian sculpture it very commonly took the form of a scrupulously literal and photographic copy of nature. Even those few who for one reason or another posed as withstanders of the current of realism were swept along by it a certain distance, and it was only the turn of the century that brought anything like an organized opposition in the shape of a reversion to the ideals of archaic Greek, Romanesque, and oriental art.

Less universal but still clearly perceptible has been the tendency in sculpture to the cultivation of form for form's sake; and this propensity, instead of succumbing, has even been accentuated by the recent return to the primitive. A statue or relief no longer has to enshrine some idea or passion of its author or even illustrate a literary or historical episode or represent a dead or living personage. It has very commonly been enough that it be nothing more than the study of a posture as an esthetic end in itself. The results have been an inordinate devotion to that condition in which form and motion are best exhibited, the nude, and a feverish search after ever new and therefore often fantastic attitudes and activities of the body, which has reached its climax in Rodin. The sculptor may invest his work with vague modern symbolism of sex, fate, or what not, and inveigle others and even himself into believing that the work has a profound philosophical content, or he may frankly give it a mythological or similar title just as a tag for the purpose of cataloguing: in either instance his real interest is only form.

With the introduction of the full-sized clay or plaster model in the Cinquecento, it had become more and more possible for the sculptor to leave the transfer from the model to stone to his apprentices. The gradual perfection of methods for such transfer, especially the invention of the pointing machine, entailed the unwelcome result that by the nineteenth century masters had generally abandoned the practice of hewing their own statues and reliefs. Sculpture thus lost that life, warmth, and vivid impression of the artist's individuality which constitute so much of the appeal, for instance, in Michael Angelo. There have always been some agreeable exceptions to the deplorable custom, and the very recent revival of an interest in craftsmanship has tended to increase their number. During the last one hundred and fifty years, also, save occasionally for large figures, the *cire perdue* process has yielded to the easier and less ticklish casting of bronze by a sand or loam mold in sections, or sometimes, in the last fifty years, to a

galvanic method of electrotpe deposit.¹ Here again, however, the turn of the century has partially resuscitated the finer process of the Middle Ages and the Renaissance.

As far as there have been any general artistic movements in the last hundred years, sculpture has been less affected by them than has painting, and yet presents a fairly consistent and international evolution. In the second quarter of the nineteenth century there was developed throughout Europe and the United States a style which, though for ideal subjects it still abided pretty closely by neoclassic precedent, yet for its numerous portrait busts and statues adopted a moderate realism. The modelling included further and better definition of the object than in the neoclassic period, but the surfaces remained hard and dry. The characterization reveals a praiseworthy observation of nature. Contemporary costume was allowed, but very commonly, out of deference to the vanished neoclassic toga, a purely decorative mantle was thrown over the shoulders. Aside from its small contributory influences upon the general development, already mentioned, Romanticism, which matured during this period, affected chiefly the themes of art, but those of sculpture in so strikingly less a degree than those of painting that there are only a very few statues or reliefs in any European country the subjects of which are derived from the Romantic revival of chivalry and medievalism.

After the middle of the century another tendency gained general European and American acceptance—a renewed interest in the Renaissance, to which was soon added an imitation of the baroque and rococo, especially the baroque as embodied by Rubens. It was under the spell of enthusiasm for the Quattrocento that sculpture often became more meticulous in its realism and more delicate, preferring the slender Florentine forms to the robust torsos of Roman antiquity. If the period had been propitious to the absolute preponderance of any one style, the word neo-Renaissance might have been coined to take the place of neoclassicism. From this time on, France definitely assumed the leadership, always maintaining a technical supremacy and exerting a great influence upon European art. The developments in other countries usually followed a decade or so later. It was largely a matter of chance or personal choice whether different sculptors or one sculptor at different moments of his life imitated the Renaissance, the baroque, or the rococo; but in any case the imitations were not servile and consisted in the imposition of rather superficial borrowings from these periods upon forms thoroughly modern in substance and in feeling.

¹ For a description of these modern processes, see Albert Toft, *Modelling and Sculpture*, pp. 191–196.

Meanwhile the cause of realism had been gaining ground, and with it went the desire to adapt sculpture as far as possible to the principles of painting. The pictorial tendency in sculpture, assisted by the enthusiasm for the baroque, became general by the last quarter of the century and culminated in Rodin's importation of pictorial Impressionism into sculpture. Not only, as in the baroque, did the sculptor choose transitory and violent phases of movement and cast his draperies in great sweeps that would be the delight of the painter's brush; but he gradually forsook the shining smoothness of neoclassicism, and broke up his surfaces into a succession of bosses and depressions for the purpose of superinducing upon them an uninterrupted play of pictorial light and shade. The proclivity was much influenced by the school of Impressionists in painting, whose principal aim was the reproduction of the chiaroscuro of nature. Another purpose of the Impressionists was to represent objects as melting off into the circumambient light and shade; and in some instances, especially with Rodin, sculpture went so far in its dependence upon this school of painting as to be untrue to its very essence and to make its outlines as dim, irregular, and undefined as possible. The impressionistic sculptors in general summarized the unessentials and modelled clearly only the significant details. One of the results was that the finished marble or particularly the finished bronze preserved the rough expanses and lines of the clay sketch; and this "sketchiness" has been much valued by modern sculptors under the conception that it gave to the work the freshness and the casual quality of a first inspiration. Here was "Impressionism" in another sense, an Impressionism that retained the momentary character of a first impression. Since, with a few exceptions, the sculptor had done only the model and the translation into marble or bronze was the task of assistants or of a foundry, the sketchiness was one mode of removing this obstacle to the direct contact of the artist with his spectators and of making it possible for them once more to feel his personal touch. The pictorial tendency, sporadically but never very successfully, took the form of a rather artificial attempt to resuscitate the polychromy of antiquity and of the Middle Ages.

The end of the nineteenth and the beginning of the twentieth century brought a reaction from the pictorial attitude, the protagonists of which have been Maillol in France and Hildebrand in Germany. They and their followers have sought to revive the sense of strongly felt and powerfully outlined form, and thus to restore to sculpture its truly sculptural or glyptic quality. Almost inevitably they were led to an imitation of the past eras in which the glyptic attitude was most

pronounced, the Greek and the medieval, and especially to the periods in those eras when the feeling for form was most vigorous, namely the archaic Greek period and the Romanesque. They have consciously imitated the productions of these periods, and it was to be expected that many of them should adopt the archaic and Romanesque sacrifice of realism to esthetic exigencies and that their works should be reminiscent of the primitive. The return to the primitive was facilitated by the fact that the group of reactionaries, in abandoning the pictorial attitude, easily and of themselves took the next step of discarding its concomitant phenomenon of realism. The barriers of realism once broken down, the gate stood open not only to the road where the feeling for form and other purely esthetic qualities were united to the reproduction of nature in sane proportions, but also to the purlieus trodden by the Post-Impressionists in sculpture, who, with the vague goals of various esthetic or emotional aims before them have strayed far from regions in which any relation to nature can be clearly perceived.

The subjects for modern sculptors have been very limited. Religious indifference or the absolute lack of faith very much diminished the output of sacred art, even as compared to the eighteenth century. The end of neoclassicism curtailed mythological themes, although the frequent necessity of giving names to the popular nudities still caused artists to resort to ancient legend or history as a mere convention. Romanticism brought themes taken from past or contemporary literature into a partial vogue that has continued until the present day. Barye inaugurated the fashion of animal sculpture; and the influence of Meunier was united to that of the painter Jean François Millet to stimulate an international fondness for the laborer as an esthetic *motif*. But the chief way in which the losses in available subjects have been counterbalanced is in the enormous increase of commemorative public monuments. This has been preeminently the age of monuments. Every nation, every city, every village, and every society has wished to raise memorials to its famous men or to its achievements and victories; and the passion for monuments has become so extravagant that in Paris, for instance, legal restrictions upon their erection have been seriously contemplated in the interests of space as well as of municipal comeliness. Apart from a few cases of individual idiosyncrasy, monuments commemorative of persons have usually conformed broadly to one of three types: the simple statue or bust on a pedestal; the effigy surrounded, ordinarily at a lower level, by allegorical or related historical figures, often too loosely associated with the artistic composition; and, more rarely, a sym-

bolical setting forth of the deeds or virtues of the celebrity without a portrait. In order to counteract the lack of unity in the second class, the allegories, perhaps through the influence of the baroque tombs, were often conceived in some activity connected with the effigy, such as the presentation of a palm or wreath to the deceased. Towards the end of the nineteenth century, especially in the United States, the architectural section of the monument has sometimes tended to take the shape of an *exedra*. The world's expositions have also afforded extensive employment to sculptors; but even aside from its necessarily ephemeral character, the greater part of this production has not been very encouraging either in its mental content or technical execution. It has consisted usually of empty nudes or semi-nudes conceived as vapid allegories. The wildly flying limbs and fluttering draperies make of it a kind of modern rococo, except that it descends to levels of frivolity and futility that would shame even the worst art of the eighteenth century. Unfortunately the debased style of this "Exposition Sculpture" has intruded itself, from its rather harmless sphere in world's fairs, into permanent decoration of many of our public buildings, squares, and parks.

CHAPTER XXIII

MODERN SCULPTURE. FRANCE

I. CHRONOLOGICAL DEVELOPMENT

THE sculptural production of France since the First Empire may be divided, for the sake of convenience, into four periods, the most advanced tendencies in each of which may be considered to be summed up in the achievements of a single preeminent sculptor: the interval between the First and the Second Empire, represented by Rude; the Second Empire, represented by Carpeaux; the earlier days of the Third Republic, represented by Dalou; and our own generation, represented by Rodin. In each of these periods, as always in France, there has existed an "opposition": in the first three periods a number of more conservative sculptors not wholly in sympathy with the innovations of the more advanced coterie and clinging to vestiges of neoclassicism; in the fourth, contemporaneous period, a party who, though the widest stretch of the imagination could not call them conservative, have at least reacted against the pictorial Impressionism of Rodin.

2. THE INTERVAL BETWEEN THE FIRST AND SECOND EMPIRE

THE PROGRESSIVES

The overthrow of the barriers of neoclassicism and of prescribed esthetic regulations was begun for sculpture in France by Rude, David d'Angers, and Barye, and the way thus opened to the freedom and individuality of modern art. They found themselves somewhat at loggerheads with the Academy, which, reestablished in 1816 by Louis XVIII in place of the Revolutionary Fourth Class of the National Institute, still upheld more or less strictly the rules of neoclassicism against Romanticism and embryonic realism, extended a grudging recognition to such men as Rude and Barye only after they had achieved popular favor, and was powerful enough to control the chief governmental commissions in art. However retrogressive, the Academies at Paris and Rome have continued to the present day to afford the opportunity for the careful schooling that has enabled French sculptors to excel in technique, even when other qualities fail. The same rivalry between neoclassicists and realistic innovators thus per-

sisted as under the Revolution and the First Empire, the only difference being that the latter now were by far the more important and gave the tone to the style of the epoch. Even the conservatives henceforth modelled the nude more naturalistically than the earlier and stricter neoclassicists. There was no significant Romantic school in sculpture, and only a few men of slight talent, such as ANTOINE AUGUSTE PRÉAULT (1809-1879), gave themselves up wholly to its principles; Romanticism, however, influenced somewhat both the academic and the innovating groups. The battle for contemporary rather than ancient costume was a peculiarly hard one to win, and the innovators and many other later sculptors often reverted to classical garb in the feeling that it enhanced the impression of the heroic.

The leading figure among these harbingers of modern conceptions in sculpture was FRANÇOIS RUDE of Dijon (1784-1855). When he allowed his natural instincts to have their play, he abided by his Burgundian birthright of a straightforward realism, with an addiction to accessories of *genre* and a lack of spiritual inspiration. The comparison to his predecessor of the fifteenth century, Claus Sluter, has often suggested itself to critics. The matter-of-fact quality in much of his work and his occasional curious lapses of taste in artistic conceptions may be due also to his proletariat origin and to his lack of an adequate or well digested culture. The son of a coppersmith, he grew up during the Revolution, and always retained an effective memory of those heroic times, continuing a Republican at heart and preferring, later in life, to honor with his art rather General Bonaparte than the Emperor Napoleon. The circumstances of his family made it possible for him to obtain his artistic education only by the most laborious effort, and in the spirit of the period, he also acquired by himself what literary culture he could by reading the ancient authors. A pupil at home of an honest local master, Devosge, and beginning with 1807, of Cartellier at Paris, he was trained as a neoclassicist; but the statue of Vergniaud by his Parisian master reveals that he may have learned from him the rudiments of veristic portraiture. Although he eventually won the Prix de Rome, his Bonapartist leanings in 1815 drove him into exile at Brussels before he could take advantage of it, and a short visit to Italy much later, in 1843, meant little to his already formed personality. He did not return until 1827 to the Parisian *milieu*, where he remained until his death, finally achieving by his conquests recognition for the new style of sculpture that he had initiated.

As has been hinted, Rude did not always allow his artistic instincts to have their play. His early works are only average neoclassic pro-

ductions. Examples are: a series of reliefs of the Calydonian Hunt and the life of Achilles for the palace of the Prince of Orange at Tervueren near Brussels, which, ruined by fire, may best be studied now in the plaster casts of the Brussels Museum; and the bronze Mercury attaching his sandals, now in the Louvre, a piece of technical cleverness which first won for him acknowledgment at Paris. After the realistic successes of his maturity, he returned in his old age to the dead level of this mythological production, cluttered with difficult allegorical or symbolical detail, in the Hebe and in the Love the Conqueror of the World, both in the Museum at Dijon. He was always more or less of a formal believer in the theories of neoclassicism, and he rejoiced in the opportunity that the Hebe finally gave him to show what he deemed to be his dexterity in the representation of an ideally beautiful feminine nude. It seems as if it was rather his Burgundian practicality, his instinctive artistic feeling, and the kind of subject that his patrons demanded that got the better of his theories and forced him, willy-nilly, into the ways of realism.

The first premonitions of this new manner appear in his second important work at Paris, the Neapolitan Fisher Boy playing with a tortoise in the Louvre. The academic critics claimed the work for their school because of its classic beauty, and the Romanticists because of the subject and local color. The unusual pose, the accessories of cap, net, scapulary, and tortoise, above all the opening of the mouth into a captivating smile, are certainly a break with tradition. His dependence upon his own feeling rather than upon any esthetic system is more evident in his most renowned achievement, the group of the Departure of the Volunteers (in defence of the Revolutionary Government, 1792) on the Arc de l'Étoile, Paris. Tradition was strong enough to exclude contemporary costume and to admit only nudes and antique armor. Even the types are not essentially French. Patriotism, so to speak, had simply seized upon Rude as a medium through which it could express itself with unprecedented passion in the goddess of war shouting the Marseillaise as she rushes on, sweeping with her, beneath, the stalwart and impetuous soldiers. The beautifully formed and nobly inspired youth in the foreground has been particularly admired. The closely knit composition is instinct with movement, and it had now become apparent that it was the rendering of movement in which Rude especially excelled and by which he most obviously violated the restrictions of the academicians. A comparison with Cortot's cold and stately group, executed at the same time for this monument, proves conclusively that another age has dawned. It is as if the rococo and neoclassicism had been only

an incident in the history of French sculpture, and Rude had simply taken up the style of the emotionalist Puget whom he so much admired and whose revived popularity with the French sculptors of the nineteenth century he inaugurated.

The unconquerable desire to burst through the dead chrysalis of neoclassicism by instilling animation into his forms had been growing upon Rude since the creation of his Mercury, and he now went so far as to represent in some characteristic activity even the commemorative statues which were ordered from him and in which his tendencies to realism are most pronounced. These include the silver statuette of the youthful Louis XIII (evolved from a print) in the château of Dampierre near Paris, the Burgundian mathematician Gaspard Monge at Beaune, the Jeanne d'Arc listening to the voices in the Louvre, the General Bertrand in the Place Sainte-Hélène at Châteauroux, and the Marshal Ney in the Place de l'Observatoire, Paris (Fig. 158). All are in the costume of the period to which they belonged, but in the Monge and the Bertrand he consented to respect the taste of the times by throwing the usual decorative mantle over the shoulders, the use of which he had perhaps remembered from Cartellier's instruction. The romantic proclivities of the day demanded such themes as Jeanne d'Arc and the Louis XIII, but Rude treated them with his customary directness. He caught, at a typical moment, and rendered impressively the separate character of each of this series of personalities. In the Marshal Ney he carried the representation of the subject in activity to an extreme point: as in certain other works of his, he went counter to neoclassic regulations by raising the arm above the head and by opening the mouth. Even more highly realistic than these statues is the sepulchral figure (the head from a death mask) of the republican Godefroy Cavaignac in the Montmartre Cemetery, Paris, stretched simply, in the medieval fashion, upon a raised base and treated like a cadaver. In the light of his other achievements, it is curious that Rude's busts should not be exciting; typical are the navigator Lapérouse and his own niece, Martine van der Haert-Cabet, both in the Louvre.

The succession of masterpieces in monumental statuary reveal how, true Burgundian that he was, Rude excelled as long as he clung to the rendition of a definite personality and used previous representations or living models in the reconstruction of the characters of those long dead. But he did not possess enough imagination to raise his mythological subjects above the ordinary standard, and his few religious works are worse than negligible. It was rather the impetuosity of patriotism that lent force to the Departure of the Volunteers. His



FIG. 158. RUDE. MONUMENT OF MARSHAL NEY.
PLACE DE L'OBSERVATOIRE, PARIS

(Photo. Bulloz)

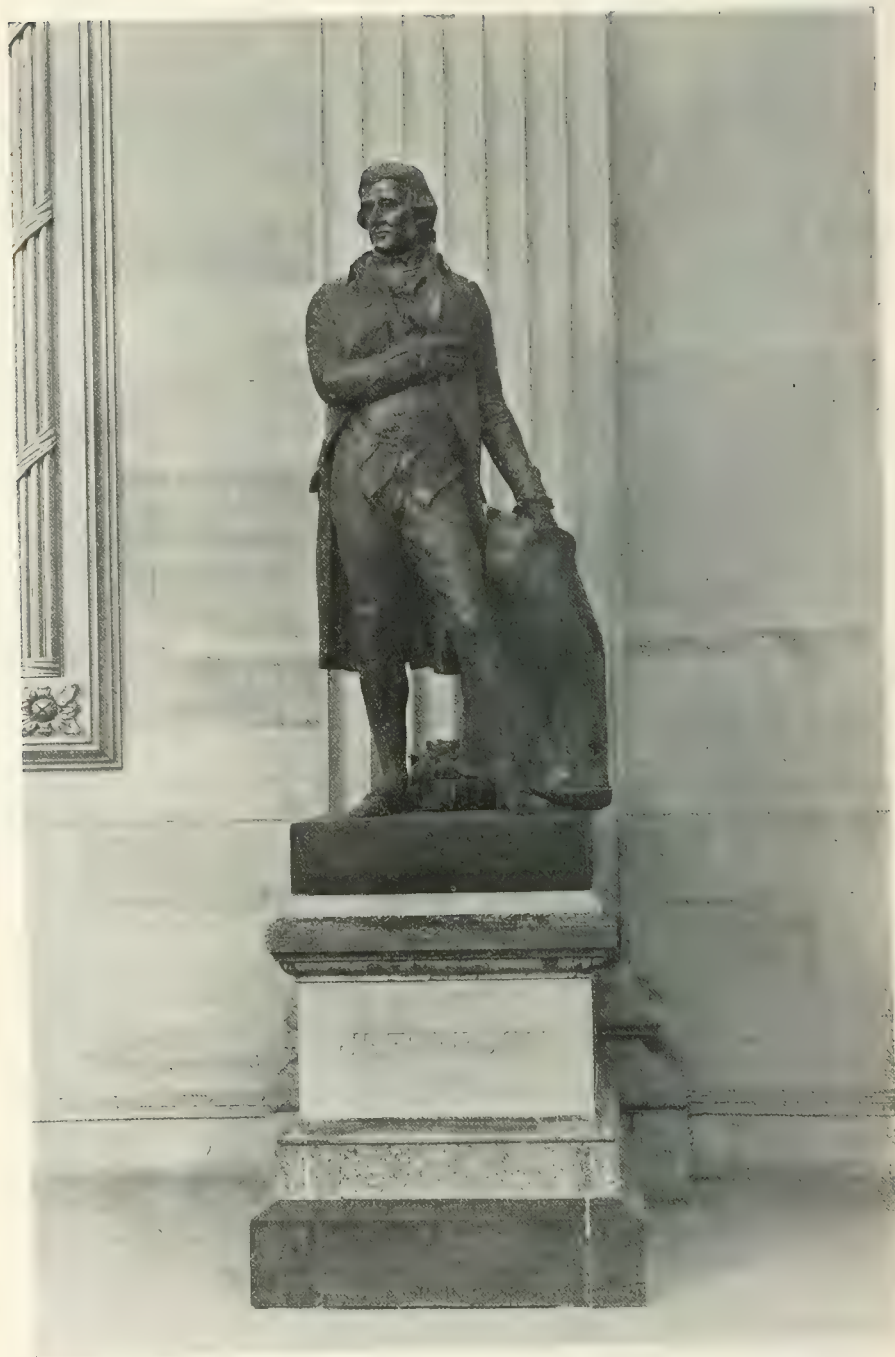


FIG. 159. DAVID D'ANGERS. THOMAS JEFFERSON. CAPITOL, WASHINGTON

(Photo. L. C. Handy)

one modern subject that required poetic invention, the Awakening of Napoleon, on the Noisot estate at Fixin near Dijon, cannot be judged other than a failure. It is not so much the fundamental concept as its carrying out that would be almost funny if it were not dull. The General Bonaparte of pre-imperial days, whom it was the vogue to honor under the rule of Louis Philippe, is stirring himself to rise from his sleep on the rock of St. Helena and shake off his enveloping campaign cloak; but the measure of Rude's prose may be gauged by the fact that the cloak gives the impression of a steamer-rug under the ugly lines of which Napoleon has almost completely sheltered himself, and the sculptor has sought to compensate for the absence of any imaginative inflatus by piling up such explanatory accessories as the dead eagle and the falling fetters.

Less radical and therefore more popular than Rude was PIERRE JEAN DAVID OF ANGERS (1788-1856), called DAVID D'ANGERS to distinguish him from the painter of the same name. The son of a wood-carver, like Rude he had as a boy to weather the storms of the Revolution and to struggle against poverty and his father's will to gain his artistic training. In 1808 he managed to get to Paris, where by working first as little more than a common laborer he squeezed in time to study under the less rigid neoclassicist Roland, and later under the painter David. Having captured the Prix de Rome, he was in Italy from 1811 to 1816, transitorily influenced by Canova. After his return to Paris, he rapidly became the most sought after and busiest sculptor of the period, producing as many as 55 statues, 20 statuettes, 70 reliefs, 50 busts, and 500 medallions. The different cities of France are literally peopled with his creations. Originals or casts of the great majority of his works are gathered in the David Museum at Angers. At the establishment of the Second Empire in 1852, because of his political opinions, he was obliged for a time to go into exile, which he spent in travel, especially in Greece.

The aim of David d'Angers was to make sculpture, particularly his own production, "national," that is, to represent the subjects that were uppermost in the French popular mind of the moment and to treat them in such a way that they would appeal to the ordinary intellect of the period. Such an attitude turned him naturally to the execution of the monuments of famous men that the epoch craved. He was enough of an innovator to clothe them in the costume of their period, although occasionally, as in the Racine at La Ferté-Milon, he reverted to classic dress. Whereas Rude was in advance of his epoch in realism, David d'Angers was the most typical French representative of the international moderate realism that flourished in the middle

of the century. Less powerful and incisive in his individualization than Rude, he purposely did not choose some typical moment of activity but endeavored to compress into the portrait the sum of his subject's permanent characteristics. In other words, he to a certain extent generalized. Although in the first statue that won him recognition, the "grand Condé" in the fore-court of Versailles, he represented the French hero in the rather violent act of challenging his troops by throwing his general's baton over the ramparts of Freiburg, he gradually sobered down into employing tranquil standing postures. He was much addicted to the use of the decorative mantle. His statues are all good, honest pieces of portraiture, but the absence of any strong individualization or any strokes of genius makes them rather uninspired commonplaces, well within the scope of the *bourgeois* mind that gave the tone to the reign of Louis Philippe. The haste rendered necessary by the numerous orders also militated against the expenditure on his part of any considerable thought or care. Among his best achievements are the Marshal Gouvion-Saint Cyr in the cemetery of Père Lachaise, Paris, the Corneille at Rouen, the Gutenberg in the courtyard of the Imprimerie, Paris, the General Drouot in the Cours Léopold, Nancy, the Ambroise Paré at Laval, and the Thomas Jefferson in the Capitol, Washington (Fig. 159). The General Gobert falling from his horse in Père Lachaise is less successful. His many busts, consisting usually only of the head and neck, such as the naturalist Cuvier of the Louvre, the Goethe in the Weimar Library, the Chateaubriand and François Arago, are in the same worthy but tame and rather empty style. He also planned and carried out the scheme of making a gallery of medallions of the famous personages of the immediate past and present, as well as of his friends and relatives, and in pursuit of his hobby he travelled over a large part of Europe, especially Germany. For these medallions he ordinarily chose the profile position of the head, and he sought to enliven them by "mussing" the hair in agitated lines.

He tried his hand, of course, at the customary pieces of neoclassic mythology, history, and allegory, best known among which is the Philopoemen of the Louvre, really a studio work, an exhibition of anatomical dexterity representing the hero of the Achaean League in the difficult posture of extracting a javelin from his wounded thigh. These typically neoclassic subjects, like his other achievements, are wanting in charm and magnetism, because of what was perhaps the most fatal deficiency in David's artistic make-up, the lack of any adequate sense of physical beauty. His ideal forms, like his portraits, though one can often find no definite technical fault with them, are of the sort

to be approved by the average *bourgeois* taste. His feminine figures for simple sepulchral monuments, such as the mourning widow of the Comte de Bourcke, or Victory writing with a bayonet point upon a cannon the countries where the Marshal Suchet had distinguished himself, both in Père Lachaise, are as uninteresting as they are well modelled.

The opportunity to embody in one monument the constant purposes of his life, the glorification of French genius and through such glorification the appeal to the understanding and aspirations of his compatriots, was given him by the commission to execute the pediment of the Panthéon at Paris. France at the center distributes wreaths to the lines of civic and military heroes on either side, while, sitting beneath her, Liberty hands the wreaths and History inscribes famous names upon a tablet. The composition is perhaps as closely knit as one could expect with the fundamental conception of two large groups of the renowned and with so little experience in the treatment of pediments behind him in modern art; the difficult pediment angles are filled with seated boys studying civic and military lore. The work is a kind of epitome of David d'Angers's achievement, not only in its idea and intent, but also in that it reveals him as a transitional master, neo-classic in the feminine personifications, a precursor of modernity in the aggregation of commemorative figures. His importance to posterity lies not so much in the intrinsic value of his creations, though this is not inconsiderable, as in the fact that by his popularity he educated ordinary taste to the standard of moderate realism then attained throughout Europe.

Much bolder in his innovations than either Rude or David d'Angers but less accredited in his day, because of the sphere of expression that he chose, the life of animals, was ANTOINE LOUIS BARYE of Paris (1796-1875). Studying under Bosio from whose neoclassicism he could have learned very little except the mere tricks of the sculptor's trade, and under the painter Gros, who may have interested him in movement and passion, he made a failure of the kind of statuary that the Academy wanted and obtained no recognition from the powers that were. The son of a goldsmith, he therefore was forced to seek his living for eight years in the shop of the goldsmith, Fauconnier, and it was here that he first began to model animals, very small decorative pieces of the goldsmith's art for paper-weights, clocks, and the like. Whether it was Fauconnier or he himself who suggested the new form of ornamentation is not clear. In any case through this modest beginning Barye found his line and set himself to an assiduous study of the animals in the Paris Zoo, the Jardin des Plantes, and in the dog

and horse markets, and to the perusal of books on natural history. Later in life, when the opportunity offered, he even dissected the bodies of beasts that died in captivity. His works are full of such bits of naturalistic observation as the eating, by the carnivora, of the entrails of the prey, before they consume the rest of the carcass, or the cruel twisting of the feline's tail as it crushes or devours. His discovery of the plastic possibilities of animal life may have been stimulated by the work of the contemporary painter, Géricault. He next dared to essay such objects in large size; but constantly rebuffed by the conservatives, in 1837 he finally gave up exhibiting at the Salon for thirteen years and set up a shop and bronze foundry of his own for the production of smaller animal pieces for the embellishment of houses, so that many of his creations were cast by himself or under his superintendence. Throughout his life he produced objects of the minor arts such as candelabra and clocks, and so contributed to the wonderful rehabilitation of the minor arts of sculpture which occurred in the nineteenth century after their neglect by the "grand" neoclassic style. In thus again deigning to decorate small objects, like other great sculptors of the period he was doubtless influenced by the reviving interest in the Italian Renaissance. He had already won the admiration of many individuals, not bound by the traditions of the school, notably of the Duke of Orléans, but only towards the end of his life was he in any way accepted by the established artistic authorities or given any important governmental commissions. It is to the enduring credit of America that the merits of Barye, as of the Impressionist painters, were more generally recognized in this country at an earlier period than in France, largely through the enlightened efforts of Mr. W. T. Walters of Baltimore. The result is that Barye can nowhere be better studied than in the Walters Collection or in the Corcoran Gallery at Washington.

In addition to the high intrinsic value of his production, Barye had a double historical importance that is hard to overestimate: he first made animal life a principal subject for sculpture, whereas hitherto in western art it had been exalted to such a position only in a few isolated instances; and he was one of the first to treat his subjects with an impressionistic technique, gaining authority for it by the achievements of his genius. He represented all kinds of animals in all their moods, ennobling by his art creatures such as the elephant, bear, and rabbit, which had seldom before been deemed worthy of esthetic employment. As has been pointed out by others, he ran the gamut of the emotions that could be evoked from his themes, sometimes humorous,

as in the standing Bear,¹ sometimes epic as in the superb Lion at the entrance to the Pavillon de Flore of the Louvre; but the subjects of his predilection were groups of two beasts engaged in a terrible life and death struggle. These bloody scenes from the jungle, which are usually well composed, he could never have witnessed in the Zoo, and it was here that his imagination came chiefly into play. Except for an occasional cinematograph film, most of us will never know how far his imaginative intuition was true to actuality. At least his pieces of invention are so powerful that we are willing to accept them as truth, and doubtless in many instances our own mental pictures of these savage combats are unconsciously affected by bronzes of Barye. Even the single figures passed through the interpretation of his own mind: the Bear became more comic than in nature, the Lion at the entrance to the Louvre more majestic. Among the finest of the struggling groups are: the Tiger devouring a Gavial, now in the Louvre, the work by which he first aroused public interest in 1831; the Lion killing a Serpent, in the Garden of the Tuileries (repetition in Mount Vernon Square, Baltimore); the Panther seizing a Stag; the Bull attacked by a Bear; and the Jaguar devouring a Hare, in the Louvre (Fig. 160). The choice of themes taken from the wildness of nature may be another instance of the influence of Romanticism upon this group of pioneer sculptors.

With the forms of animals he was prone to introduce human beings. For this purpose he represented hunts, as in five small pieces for the decoration of the Duke of Orléans's dining table, together with four groups of fighting animals, all of which have now been dispersed, many of them finding their way into American collections, especially that of Mr. Walters. The only fault that can be found with these works is that the involution of composition and his love of violent movement here reach excess. In three of them he conformed to contemporary taste so far as to use medieval costume for the sportsmen. He also represented the mythological combats of heroes with bestial monsters, as in the Theseus and the Centaur, the Theseus and the Minotaur (both in the Louvre), or the (Romantic) Roger on the Hippogriff saving Angelica from the sea-dragon. The Greek hero is given a stocky muscular form, and the hair is treated with archaic Greek convention. It seems as if Barye considered the human being only as a member of the animal kingdom, as if instinctively he reverted to

¹ The present situation of Barye's works is mentioned only in the instances of great monumental figures and groups or of well known proofs of his larger bronzes. Proofs of the majority of his bronzes, whether large or small, are scattered through many American and European collections.

themes involving primitive man, and from this standpoint his human figures are nearly as good as his beasts. Occasionally, as in the feminine forms on two candelabra (replicas in the Metropolitan Museum), he could do very respectable human figures in the ordinary manner. The bodies, however, are of the sturdy, powerful, almost brutish type in his most pretentious undertaking with the human form, the four groups, in stone, of War, Peace, Force, and Order, for one of the inner faces of the Carrousel courtyard of the Louvre, repetitions of which have been set up in Mount Vernon Square, Baltimore; the ideas are symbolized, in each group, by varying postures and moods of a man, a boy, and an animal.

The other innovation for which Barye was important was the broad treatment which is a form of sculptural Impressionism. Barye began with the old, scrupulous, precise technique of realism, but he gradually developed the other method, suppressing small details, as of the mane or skin, and emphasizing only the great planes and masses, as of the limbs and major muscles. A comparison of the early Tiger and the Gavial with the late Jaguar and the Hare will show the difference. The change carried with it an abandonment of the high finish of the neoclassicists. Another interesting factor in his technique was the lively sense of color and the craftsman's skill exhibited in patinas for his bronzes, including great varieties of greens and browns and sometimes even red and frosted silver.

THE CONSERVATIVES

The champion of the academic coterie was JAMES PRADIER (1792-1862). He was born in Geneva of French Protestant parentage but passed his life in Paris, where he studied under the neoclassic painter Gérard and the neoclassic sculptor Lemot. With the exception of his busts and a few religious works, almost all his subjects are mythological or allegorical. He treated them in such a way as not to shock the taste of Louis Philippe's reign by novelties or passages of genius, and on the other hand he never disturbed his patrons by falling technically below the level of respectable mediocrity. Never forcing the spectator to the effort of thinking and always ensuring him a calm enjoyment, he catered to the admiration for complacent poise that marked the epoch, he acquired a great vogue, and was facile enough to be tremendously productive. The same might almost be said of David d'Angers when he tried similar themes; the difference is that in his portraits David persuaded the public to like a certain amount of realistic progress. By his smoothness and somewhat dignified grace Pradier indeed pleases modern students in their less energetic and more passive moods. His style at times becomes so

ponderous that it reminds us of the classicism of the seventeenth century. He should perhaps rather be described as a somewhat unworthy derelict of the eighteenth century, for in his numerous feminine nudes, as in the *Psyche* and in the *Atalanta* adjusting her sandal, both in the Louvre, and in the *Three Graces* at Versailles, he ventured just enough of the fleshly as not to hurt the prudishness and yet to appeal to the sensuality that lay hidden beneath the smugness of the French *bourgeois*. The *Psyche* indeed is quite rococo in feeling, though tempered, as usual with Pradier, by a greater antiquarianism. Of his monumental achievements may be mentioned: the twelve *Victories* around the tomb of Napoleon in the Invalides, influenced by Greek feminine figures of the fifth century B.C.; the fountain in the Esplanade at Nîmes; the over-sentimental and disagreeable *Muses of Serious and Light Comedy* on either side of the *Fontaine Molière*, Paris; the figures of Lille and Strassburg for the *Place de la Concorde*, to which patriotism has lent an unwonted strength; and perhaps best of all, the four *Victories* with sinuous draperies in the spandrels of the *Arc de l'Étoile*. Of his sacred sculpture, the *St. Andrew* of *St. Roch*, Paris, as so commonly at this epoch, substitutes gesticulation and mannered drapery for any real religious conviction; the *Marriage of the Virgin* in the *Madeleine* is at least original in conception.

Among a large number of other conservatives who enjoyed extensive popularity at this time, only two can be mentioned. DENIS FOYATIER (1793-1863) has left such typically neoclassic works, with a tendency to robust bodies, as the *Spartacus* breaking his chains and the recumbent, half-nude woman constituting a subject called the *Siesta*, both in the Louvre. The equestrian *Jeanne d'Arc* at Orléans betrays that when he tried the romantic, in medieval costume, he became awkward in pose and empty in expression. FRANCISQUE JOSEPH DURET (1804-1865) began with much more promise in the lively and realistically modelled bronze *Dancing Neapolitan Fisherman* of the Louvre, one of a number of similar subjects the vogue for which was established by Rude's *Fisher Boy*. But he soon commenced to succumb either to the petrifying influence of the antiques in Italy or to the *bourgeois* taste of his day. His second attempt in Neapolitan *genre*, the *Vintager* improvising music, also in bronze and in the Louvre, although still as skilful and as faithful to actuality in execution and although accompanied by characteristic accessories, is much more tranquil and no longer violates classic sensibilities by flying arms and legs. His later works are completely neoclassic, such as the statue of the actress *Rachel* as *Phaedra* in the vestibule of the *Théâtre Français* and the *Victories* on the ceiling of the *Salle des Sept*

Cheminées of the Louvre. He was also much in demand at Paris for religious statuary, and in his Saviour of the Madeleine attained a certain impressiveness. Duret was always technically praiseworthy; but his refusal ever to work upon his own marbles gives his bronzes the superiority.

3. THE SECOND EMPIRE

THE PROGRESSIVES

The fruits of the victory over tradition won by Rude, David d'Angers, and Barye were enjoyed by the sculptors of the Second Empire and of subsequent time. Art was no longer a question of different schools, but each master was free to express himself according to his own personality and wishes. Henceforth the history of French sculpture was to be largely one of eclecticism, each artist choosing the style that best pleased him. The forces of conservatism were pretty well shaken, but they managed to hold the fort of the Academy for another generation. They no longer dared, however, to confine themselves to the weapon of an imitation of the ancients, but resorted also to that study of the early Renaissance which influenced artists of every shade of thought in the mid-nineteenth century. Here and there inspiration was found in the Cinquecento, and even in the baroque and rococo, especially as embodied in the emotional pathos of Puget. Napoleon III sought to stabilize his imperial throne in the usual way by a largess to the arts, and in this section will be considered the sculptors who were in their maturity during his reign, although many of them long survived his fall.

The master who chronologically and spiritually belonged most thoroughly to the Second Empire was JEAN BAPTISTE CARPEAUX of Valenciennes (1827-1875). After the usual series of difficulties which young artistic geniuses have in acquiring their first training, he found his way to Paris and studied in the Royal School of Drawing and Mathematics, the beginner's École des Beaux Arts, supporting himself by making models for hawkers of small bronzes. In 1846 he was admitted as an apprentice by Rude; but after eight months, realizing that he could not hope for academic distinction if he continued to work along his master's progressive lines, he deserted to the studio of Duret, and finally in 1854 won the Prix de Rome with a typically neoclassic and not very promising Hector and Astyanax, now in the École des Beaux Arts. He had sold himself for the time being to what was to him the Mammon of neoclassicism; but once in Rome he reverted to the demands of his own nature, and instead of studying the antique, drew his stimulus from the observation of free and unrestrained Italian life and of the beautiful forms, gestures, and postures of the Italians

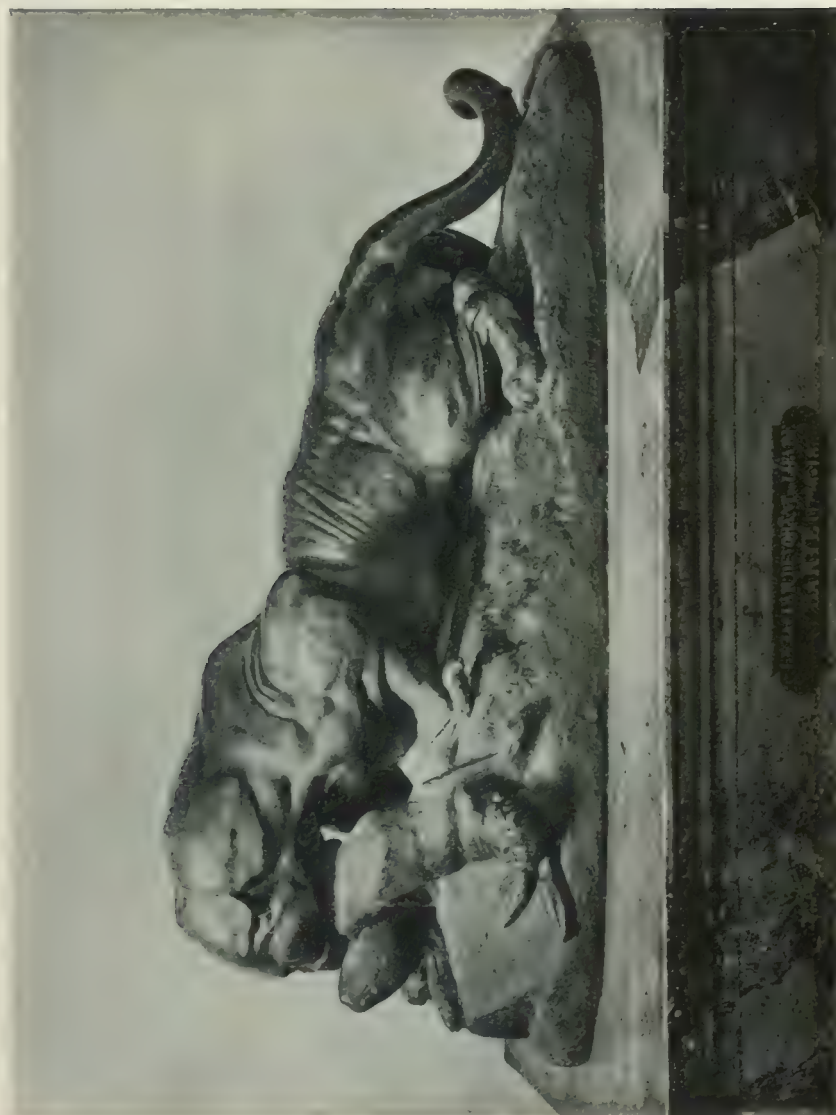


FIG. 160. BARYE. JAGUAR DEVOURING HARE. LOUVRE, PARIS
(Photo. Fratelli Alinari)



FIG. 161. CARPEAUX. THE DANCE. FAÇADE OF THE OPERA, PARIS
(*Photograph by Braun and Company from the original plaster model*)

whom he saw. According to the general tendency of the period he was also much influenced by Michael Angelo. With the exception of a visit to France in connection with his group of Ugolino and with other matters, he was in Italy until 1862. Meanwhile he devoted himself to cultivating successfully aristocratic and imperial patronage. In the troubled days of 1870 he escaped for a time to London, and his last years were made miserable by a mortal disease.

It was the influence of Rude and of his own proclivities that diverted Carpeaux from the Academy to an interest in actual life; but he probably owed much of his great technical dexterity to his training under Duret. His early work at Rome, the Neapolitan Fisher Boy listening to the sound in a shell, now in the Louvre, is, of course, derived from Rude, but its proportions and contortion already denote an admiration for Michael Angelo. This strain in Carpeaux becomes pronounced in his second important Roman piece, the bronze group of the Death of Ugolino and his Sons from hunger, a subject taken from the thirty-third canto of Dante's *Inferno*, now also in the Louvre. It is an attempt to translate the contortions of the Laocoon group into a modern theme, and the figures are therefore anachronously represented nude. The dependence upon Michael Angelo is everywhere evident, especially in the head of Ugolino himself, which was suggested by the Sunset of the Medici tombs. The intricacy of composition (which is usual with Carpeaux), the realism, the horror of the theme, in which he interpreted a verse of Dante by causing Ugolino to devour his fingers, aroused a storm of protest from the conservatives. It is hard to find a production of Carpeaux in which one may not trace some relationship to Michael Angelo. The most tangible instance is the pediment of the Pavillon de Flore of the Louvre, where beneath the personification of Imperial France the male forms of Agriculture and Science are direct imitations of the recumbent allegories of the Medici tombs.

Carpeaux expressed himself most characteristically and enduringly in the crouching Flora and rollicking *putti* for the Pavillon de Flore¹ and in the group of the Dance on the right of the entrance to the Opéra at Paris (Fig. 161). It was in these works that he incorporated with the greatest *abandon* the license and feverish thirst for pleasure of the Second Empire. The Flemish blood that he derived from Valenciennes perhaps contributed to his creation of buxom, frankly carnal, and agitated feminine forms which suggest Rubens, which shocked even his contemporaries, and which are a violent break with academic

¹ These works may be examined most easily in the original plaster models in the Trocadéro Museum, Paris.

tradition. He devoted much attention to the effect of warmth, softness, and sensitiveness in the texture of the flesh and skin; and in his stress upon the physical he was one of those who led along the dubious way to modern emphasis upon mere beauty of form. Carpeaux himself, however, never neglected the idea, and by the gift of a true elegance he redeemed his forms from mere sensuality. The solemn rhythm of Rude's impassioned march is accentuated in the Dance to a joyful *presto*. The dominant note is one of nervousness, although it is not the disordered nervousness to be developed by his followers. The faces too are animate with expression, and the glance is almost painful in its intensity. Here as often he so gives the vivid effect of momentary activity that his works seem like improvisations, only slightly removed from those sketches by which he was constantly recording passing impressions of the streets, the green room of the Opéra (like Degas), or the imperial receptions. He possessed not only technical facility but also that other kind of facility in conception which produces the effect of spontaneity. All these qualities show Carpeaux, not only as influenced by the baroque, but as standing in the vanguard, if not the leader, of those who introduced pictorial Impressionism into sculpture, and he was largely responsible for the fashion of breaking up the surfaces with bosses and cavities for the sake of chiaroscuro. He even conceived a desire, which was never realized, to have the four bronze feminine figures of his other great monument, the central group of the Fountain in the Gardens of the Luxembourg,¹ colored with different patinas to indicate the four races of the four quarters of the globe that they symbolize. The imperative necessity for movement felt by Carpeaux has induced him to represent the Indian woman of America, the Chinese of Asia, the Caucasian of Europe, and the negress of Africa circling about the globe that they uphold as if accompanying its rotations. In his effort to avoid the voluptuousness of his Opéra group, he has perhaps erred in making the forms too masculine. The centrifugal effects of hair, drapery, and accessories and the cult of the sensual in Carpeaux are reminiscent of the rococo. Even the themes and treatment of two of his late works point in the same direction: the Daphnis and Chloe of the Ashburton Collection at London, ordered as a companion piece to Canova's Cupid and Psyche, suggests Clodion; the wounded Love, bought by Carpeaux's protector, the Roumanian prince Stirbey, is in the mode of Pigalle.

The nervous energy and alertness of his manner appear to such an extent in his busts and portrait statues, and these are so penetrating

¹ Marine horses of the Basin by Frémiet.

and immediate in characterization that, were it necessary, his reputation might rest upon them alone, and we might gather from them an almost adequate idea of his style. The nervousness is seen not only in loose sweeps of drapery but also in a general crimping of the stuffs, which reaches excess in the statue of his compatriot, the painter Watteau, in the Place Carpeaux at Valenciennes. In this pictorial and decorative treatment, his busts (above all, the feminine ones) recall examples of the eighteenth century, especially those by Caffieri; and it is here particularly that the chiaroscuro and sketchiness of the surfaces are evident. Masterful specimens are: the Napoleonic Princess Matilda of the Louvre; the Empress Eugénie in her former residence at Farnborough, England; the architect of the Opéra, Charles Garnier, at the west side of the building; the dancer, Mlle. Fiocre, the original plaster of which is in the Louvre; and the Admiral Tréhouart at Versailles. The simple but unforgettable statue of Napoleon III's son is now at Farnborough.

EMMANUEL FRÉMIET (1824-1910), although he did his best work after the fall of Napoleon III, may be assigned to the Second Empire because he came into prominence in this period and was intimately connected with its activities. He began with lithographs of comparative anatomy for the painter of natural history, his uncle, Werner, and he had to earn his livelihood even by painting for the purposes of the morgue. Although he studied under another uncle, Rude, until the establishment of the Second Empire he was chiefly a sculptor of animals, and continued to work in this phase of art, rivalling Barye in naturalistic skill, avoiding the wildness and savagery of Barye's themes, and often representing the beast as in some way connected with man. The Young Elephant of the Trocadéro Gardens, for instance, has been caught in a man-made trap, and the Wounded Dog outside the entrance to the Luxembourg Gallery is sniffing at a bandage tied by a human hand. Later he made groups in which man is actually shown in some relationship to the animal. In certain of these he gives us the fierceness of Barye but in the form of the struggle of man with the beast: the most pronounced instance is the female gorilla carrying off a negress in the Museum at Nantes, so terrible that Belgian workmen instinctively shattered the original to bits and Frémiet had to model another. In quite a different mood is the young Pan playing with cub bears in the Luxembourg. Like Barye, Frémiet considered the human being as a member of the animal kingdom in his Man of the Stone Age in the Jardin des Plantes. Toward the end of his life he adorned the dining-room of the house of Monsieur Dervillé near Paris with decorative groups of grotesque

animals and monsters in the manner of gargoyles, usually related to gastronomical subjects and exhibiting a pleasantly fantastic phase of his imagination and an interest in the Middle Ages.

Despite his productiveness and success in such themes, Frémiet's most characteristic work was not as an *animalier*. He first essayed the human figure separately and seriously in a number of bronze statuettes for Napoleon III of the different types of French soldiers, now in the Frémiet-Barbedienne Collection at Paris. He next tried such archaeological reconstructions as the Roman and Gallic horsemen of the Musée de St. Germain-en-Laye near Paris, and he here found his true vein. Frémiet will be chiefly remembered as the creator of a long series of superb equestrian statues drawn from the history of the Middle Ages and Renaissance. The series includes, besides several masterful statuettes: the Louis d'Orléans of the Castle of Pierrefonds; the Jeanne d'Arc of the Place des Pyramides, Paris, intended as a symbol of the resuscitation of French patriotism after the disastrous end of the Second Empire, and being in reality a second conception of Frémiet, substituted for the first with which he was dissatisfied (Fig. 162);¹ the Roumanian hero against the Turks, Stephen the Great, at Jassy; the Lantern-carrier of the Hôtel de Ville, Paris; the Velázquez of the Jardin de l'Infante of the Louvre; the St. George of the Petit Palais, Paris; and the Du Guesclin at Dinan, deemed by Frémiet his masterpiece. More recently he did also equestrian figures of Colonel Howard for Mount Vernon Square, Baltimore, and of Bolivar for Sante Fé de Bogota, Colombia. He has likewise executed several separate statues belonging to the same archaeological class as the equestrian figures, notably the St. Michael for the spire of Mont Saint Michel and the St. Gregory of Tours of the Panthéon at Paris. In addition there is a series of statuettes of medieval types, such as the Falconer, the Duellist, and the Crusader.

It was no doubt partially the Romantic movement in his youth that caused Frémiet to devote himself to this successful evocation of the past; and it was the prevalent enthusiasm for the Quattrocento that led him to adopt a precise realism especially in archaeological details of costume and trappings of the horses, which he has sought to make scrupulously correct. The classicist would certainly blame the multiplication of accessories and the effect of "fussiness" created by them and by the many projections of swords, banners, flying bits of drapery, and the like; but here again Frémiet aimed at the decorative effects of the Renaissance. He also infused his men and horses with

¹ Repetitions at Nancy and in Fairmount Park, Philadelphia.



FIG. 162. FRÉMIET. JEANNE D'ARC. PLACE DES PYRAMIDES, PARIS

(Photo. Bulloz)



FIG. 163. DALOU. MONUMENT TO THE REPUBLIC. PLACE DE LA NATION, PARIS
(Photo. Bulloz)

the pride and strength that emanate from the portraits of the Quattrocento. But all these qualities are due as much to his own artistic personality. Profiting by the emancipation from school and rule won by his predecessors, he evolved, like his master Rude, figures that conform only to his own realistic sense and to what he would have considered absolute esthetic canons, independent of any period or coterie. These figures are not only true to the epoch to which they are represented as belonging. They are not only types, but beneath all the accessories each one is magnificently individualized. The portraiture is as veristic in his statues of celebrities of more recent days. In the case of equestrian figures, the horse plays an important rôle in the characterization. His many horses are among the very greatest in the history of art. They not only exhibit a marvellous scientific understanding of equine anatomy of several different breeds, but each of these proud steeds, though dominated by its rider, is accommodated to his character and activity, whether it be Jeanne d'Arc's warlike French trotter of the fifteenth century, Velázquez's haughty Andalusian, or Du Guesclin's powerfully built charger.

Frémiet's few unmounted portrait statues of contemporaries, such as the Meissonier at Poissy and the Lesseps at Port Said at the entrance to the Suez Canal, have the directness of Rude's manner.

It was fitting that the two greatest innovators of this generation should have been pupils of Rude. Another follower of his, CHARLES HENRI JOSEPH CORDIER (1827-1905), undertook an innovation of another sort, polychromy in sculpture, the suggestion for which he may have caught partly from the baroque. His principal works are portraits, chiefly busts of oriental or African types, in which bronze or colored marbles are combined with porphyry and onyx; typical examples are the busts of a Negro and a Negress of the Soudan in the Luxembourg.

AUGUSTE NICOLAS CAIN (1822-1894) was a pupil of Rude and of Pierre Jules Mêne, his father-in-law, who was an *animalier* of secondary talent; but Cain continued the tradition of Barye, devoting himself especially to the larger beasts and preferring to represent them as engaged in mortal combat. Although the definition of detail is carried further than by Barye, his productions lack the imaginative distinction of his predecessor and are not instinct with life. Yet he profited by the vogue for animal sculpture established by Barye, and was one of the most popular artists of his day. Among his many works at Paris, typical are the Lioness and Rhinoceros of the stairway opposite the Rue Castiglione in the Tuileries Gardens, the Bull of the Fountain of the Trocadéro, and the Lioness carrying a young pig to

her cubs in the Musée des Arts Décoratifs. His most pretentious piece is his equestrian Carl of Brunswick at Geneva.

None of the pupils of David d'Angers were of primary importance.

THE CONSERVATIVES

Pradier's followers were bound to be conservatives. The chief of these, EUGÈNE GUILLAUME (1822-1905), maintained, in his own works, the old faith in the ancients, but in his almost as important teaching and criticism, as professor of esthetics in the Collège de France, and as director of the École des Beaux Arts and of the Academy at Rome, he was broader and more sympathetic to other styles. He is best and most at home in the sturdier, simpler, more Roman manner of the bronze group of the two Gracchi in the Luxembourg, by which he first won recognition. Other creations of this class are the Roman Marriage of the Museum at Dijon, the Anacreon in the Luxembourg, the caryatides and the pedimental figures of the Pavillon Turgot of the Louvre, and (somewhat of a departure for Guillaume) the Reaper outside the Luxembourg. He was not soft and sensual like Pradier, and when he essayed the Praxitelean, as in the Orpheus of the Petit Palais, he fell rather flat and seems incongruously heavy. His portrait busts, such as the Mgr. Darboy of the Luxembourg, are justly prized for their simplicity and dignity.

4. THE THIRD REPUBLIC. THE ELDER GENERATION

During this period the tendencies of modern art were fully evolved. Among the most significant developments were the emancipation of the Academy from neoclassic conservatism and its sympathy for various esthetic movements. The agitation of Carpeaux often degenerated with his successors into disorder and vain gesticulation; and there is at least some slight ground for the accusation, sometimes brought against French sculpture, of a velleity for the theatrical and even for the melodramatic. Several masters who, like Frémiet, had won their spurs in the Second Empire, executed their most characteristic works after 1870.

THE PROGRESSIVES

The man who on the whole most thoroughly embodied the propensities of the earlier Third Republic was JULES DALOU (1838-1902), a Parisian in birth and in affection. It is fitting that there should have been a kind of apostolic succession in the leaders of modern French sculpture in their respective generations: Carpeaux was a pupil of Rude, and Dalou, though officially a pupil of Duret, was first launched on a plastic career by Carpeaux and privately instructed by him. The many-sided character of his sculptural activity reflects the

multiple and rather groping tendencies of modern art, which were a result of the severance from all ties of tradition. His early works consist in a large number of pieces of architectural decoration in the popular style of imitation of the Renaissance; but inasmuch as he did not have the advantage or, according as one looks at it, the disadvantage of study in Italy, he copied the manner of the French Renaissance. Since this was not his vein, these carvings, typical instances of which may be seen in the Hôtel Paiva at Paris, show no peculiar promise. He also eked out his living by a certain number of models for the goldsmiths, Fannièrre Bros., likewise in the manner of the Renaissance.

So radical a democrat that, were he now alive, he would probably be a socialist, he had to escape to London after the Commune of 1871, and thus was inaugurated another phase of his career. Aside from a certain number of portraits, he devoted himself, during his eight years' sojourn in England, chiefly to statues of feminine *genre*, i.e., figures of women engaged in some domestic activity. This series, some of which are to be seen in English private collections, consists chiefly of: the French peasant girl nursing her baby, which, first ideated as a Juno nursing Hercules, is a concrete instance, in the development of a single artist, of the passing of the old régime; the woman soothing her baby in a rocking chair, in the Metropolitan Museum; the woman reading; the mother and daughter at church; and the young Parisian lady holding her infant. In these naturalistic forms, Dalou not only opened a new way for French sculpture, but he exhibited his own devotion to themes of simple and even peasant life, from which official demands were for a time to divert him, which he never willingly completely abandoned, and to which he was to return with renewed enthusiasm at the end of his life. All of these are more or less portraits of his beloved wife, who was a helpmate in the fullest sense of the term and whom he very often had in mind in many of his feminine figures. The draperies are arranged in pleasant and usually ample folds, and the homely forms are ennobled into works of art.

His return to Paris in 1879 meant a series of public commissions in which, for the time being, he forsook perforce his cherished and simple naturalism and led the way in a resuscitation of the baroque. Although he admired and imitated the grandly monumental style of Louis XIV, he bestowed upon it much more luxuriance and animation through the influence of Rubens, whose paintings he had seen in a short visit to Belgium during his exile in England. He had observed in England also how the French master of the eighteenth century, Roubillac, had adapted the characteristics of baroque painting to sculpture. The first and most renowned achievement of this kind by

Dalou was the *Triumph of the Republic*. He had designed it for a monument to the Republic in the *Place de la République*; and although his sketch with a number of others was finally rejected for what was judged the soberer and more suitable conception of the Morice brothers, it was so much admired that the authorities decided to have it executed in the large as a monument of a different sort in the *Place de la Nation* (Fig. 163). A new departure in monumental composition, it broke completely with neoclassic tradition for such structures. It is as if the stereoscope had expanded a great allegorical picture of Rubens. The light and yet majestic figure of the Republic, classically draped, is borne along on a globe surmounting a chariot drawn by lions and guided by the genius of Liberty. At the right and left the personifications of Labor and Justice, both in modern costume, push forward the wheels, and behind, Peace dispenses the blessings of abundance. The draped Justice and the undraped Peace are reminiscences of Rubens's opulent women; the exuberance of accessories is also suggested by Rubens; the Labor, a plain blacksmith, shows Dalou's lingering faithfulness to types of the people and is prophetic of his glorification of the workman in his old age. Whether one accepts this monument or not esthetically, depends upon one's attitude towards the ideals of modern art. It is at least an inspired conception, vibrant with life, not only a triumph of the Republic but a triumph of its kind, ushering in with a flourish of trumpets the lustiness and independence of modern sculpture. To its ideation and difficult casting in bronze Dalou consecrated twenty years.

The high relief in marble, an allegory of the French ideal of Fraternity, in the *Petit Palais*, Paris, is in the baroque pictorial manner inaugurated by Algardi. The fact that it is a relief and is framed like a painting makes it seem all the more a translation of one of Rubens's works. As in the *Peace of the Triumph of the Republic*, the feminine anatomy of the personifications of Liberty, Fraternity, and Equality is treated with that realism and feeling for the quality of flesh which were exhibited in many other works and separate studies by Dalou, which were an attempt to reproduce Rubens's traits in sculpture, but which were Falguière's special province. It is again significant that some of the subordinate figures are laborers. The bronze group of Silenus accompanied by other Bacchanalian figures in the *Luxembourg Gardens* is an even more pronounced reversion to Rubens both in theme and execution. The composition, as often with Dalou, is vitiated by an excessive pictorial complication and lack of clearness, no matter what or how lenient a standard of judgment we assume towards modern sculpture. Better is the similar subject of mythologi-

cal figures squeezing grape juice on the face of a nymph, a simpler composition well adapted to its *tondo* form of a relief for a fountain in the horticultural establishment known as the Fleuriste d'Auteuil at Paris. Another renowned public achievement of Dalou is the relief of Mira-beau answering the royalist Dreux-Brézé, in the Salle Casimir-Périer of the Chamber of Deputies, a prime instance of the manner in which Dalou was instrumental in introducing the modern compromise between sculpture and painting. Other examples are his reliefs for the base of the monument by the Morice brothers in the Place de la République.

Dalou was one of the first, if not the first, to construct memorials to famous men of the type in which the effigy is accompanied by related allegorical or historical figures. Examples are the monuments to the agronomist, Boussingault, in the Conservatoire des Arts et Métiers, Paris, to Gambetta in the Allées de Tourny, Bordeaux, and to the director of public works at Paris, Alaphand, in the Avenue du Bois de Boulogne, where in addition to the statues of Alaphand's four collaborators (among them Dalou himself) is a frieze of the various kinds of Parisian workmen who carried out his commissions. The memorial to the painter Delacroix in the Luxembourg Gardens is of the same class, but the allegorical figures beneath are arranged in a composition that outdoes the baroque in an altogether unjustified violence of movement and difficulty of equilibrium. It is evident that in his desire to affirm the utter freedom of modern art Dalou was often betrayed into exaggerations. The idea of Time lifting Fame to offer a palm to the painter, while Apollo applauds beneath, is perhaps suggested by the dramatic tombs of the eighteenth century; but here, as on one or two other occasions, Dalou approximated bathos of conception. Towards the end of his life he calmed the perturbation of his style in the memorial to Scheurer-Kestner in the Luxembourg Gardens. The Justice, a posthumous portrait of his wife in her youth, recalls the allegorical ladies of Michel Colombe; the Truth, a feminine nude, might almost belong to the early Renaissance in its purity and in its simple loveliness of line and demonstrates the breadth of Dalou's genius, even if he had not chosen the tortuous path of modern innovation.

The most modern phase of his interest had always been the peasant and the workman. In his last years he returned to his predilection with renewed ardor, doubtless influenced by the painter Millet and encouraged by the example of Meunier. Whether through a suggestion from Meunier's similar undertaking or *vice versa*, he executed various sketches for a great monument to Labor and left as many as one hun-

dred and fifty clay models for this magnanimous scheme, but he died before it was realized. He intended to honor the workmen of the factories, of the fields, of the sea, and of the mines; he spent much time in studying their respective activities; and he represented them in an almost endless variety of movements. In the models, now in the Petit Palais, Paris, Dalou forsook the pompousness of allegory, and celebrated his return to the unaffected naturalism of his English period, incarnating the eternal laws of beauty in the forms of lowly toilers. Like the majority of modern sculptors, who have little tactile experience with marble, he perhaps revealed more of his real genius in these clay models than in his finished productions. A separate statue of the same class is the bronze Peasant of the Luxembourg.

ALEXANDRE FALGUIÈRE (1831-1900) was the oldest of a coterie of sculptors from Toulouse. He cannot be said to have evolved a thoroughly individual style until late in life. A disciple of David d'Angers's pupil, Carrier-Belleuse, but chiefly of Pradier's pupil, Jouffroy, he never cast aside completely, like so many of the extreme moderns, the teachings of the antique. Although he introduced many modern innovations and although his forms are essentially modern, the subjects of his ideal statues are usually classic, and there hover about them reminiscences of classic beauty. His lack of any adequate general education prevented him, however, from ever realizing properly the higher significance or loveliness of the ancient myths, and his southern blood combined with this deficiency to make him excel only in the representation of the physical form or in portraits. He was generally incapable of any good imaginative compositions on a large scale.

His early works, the bronze Victor of the Cock Fight and the marble agonizing young Christian martyr, Tarcisus, both in the Luxembourg, show the influence of the environment of his study in Italy. In the former, he began with the same sort of work as the Fisher Boy of Rude, to whom he presents so many analogies. It depends upon antiquity for the theme, but the slender and realistic body was suggested by the bronzes of the Quattrocento and already exhibits the cult of form for form's sake which is one of the factors in which Falguière was most modern. The Tarcisus is perhaps more affected by the baroque and is one of the few instances in which Falguière successfully essayed spiritual expression. Aside from his most characteristic productions, the feminine nudes, his works were principally portrait statues and monuments. The former are vigorous pieces of characterization, obtained, as is the case with Rude, partly through telling postures and gestures, animated but unexpectedly restrained when we remember

Falguière's passion for movement. Examples are the Corneille of the Théâtre Français, the St. Vincent de Paul of the Panthéon, the royalist hero of the Revolution, Rochejacquelein, at Saint Aubin (Vendée), and the cardinal Lavigerie at Bayonne. Of his single monumental ideal figures may be mentioned — both marked by the absence of any real imaginative understanding of the themes — the Poet mounted on Pegasus in the Square Boudreau, Paris, and the Lyric Drama in the vestibule of the Opéra Comique, in the latter of which the questionable modern practice of clothing an allegorical feminine figure in contemporary costume detracts still further from the poetic afflatus. If we neglect two or three pretentious allegorical monuments of historical intent, such as Switzerland receiving the French Army, at Geneva, which are generally recognized as at least partial failures, there still remain a series of the characteristic modern memorials to famous men with related figures grouped around or beneath. Instances are the monuments to Bizet in the vestibule of the Opéra Comique, to Pasteur in the Place Breteuil, Paris, and (in collaboration with Mercié) to Lafayette in Lafayette Square, Washington. All of his monumental assemblies err on the side of theatricality.

It is only by the feminine nudes, which he began to execute about 1880, that Falguière takes a distinct position in the evolution of French sculpture. These include, among others, the Diana, the Woman with the Peacock, the Hunting Nymph (Fig. 164), the Callisto, the Oriental Dancer, and, in the Capitole at Toulouse, the Heroic Poetry. All of them are little more than frankly carnal types of nude women, without any sincere underlying thought, modelled with a literalness that to some may be shocking and was certainly heretofore unparalleled. By these creations Falguière was one of those who chiefly contributed to ushering in the modern devotion to the physical form as a proper esthetic end in itself, and to its modern sensual treatment. It is common to ascribe this voluptuousness and this materialistic attitude toward the nude to his southern origin. The bodies are all more or less of a class, full, round, and firm, but each is an individual of the class, almost a portrait of the model of the moment. In the majority of them he now gave full play to his love of movement, and indulged in flying arms and legs to such an extent that it is plain that he was not thinking in terms of marble but as usual, improviser that he was, in terms of the sculptor's clay. By this and other characteristics Falguière, who also worked with the brush, helped to give authority to the modern intrusion of sculpture into the domain of painting.

Falguière's favorite pupil, ANTONIN MERCIÉ (1845-1916), really belongs to the later generation but may be considered here as a mem-

ber of the Toulousan group. His works have greater absolute worth than his master's, but he was less of a road-breaker, whether or not we approve of the luxuriant spots into which Falguière's paths led. He did not follow him in voluptuous innovations in the feminine nude. He first won recognition, like Falguière and so many others, with a frank imitation of the Quattrocento, the bronze David of the Luxembourg, consciously based upon Donatello's prototype. He produced a certain number of monuments of celebrities, very much in the manner of Falguière's, and neither better nor worse, except that what poetic material there is, however melodramatic, is more sincerely felt and expressed. Examples are the memorials to Gounod in the Parc Monceau, Paris, to Baudry in Père Lachaise (the bust by Dubois), and to Musset in front of the Théâtre Français. His portrait figures, such as the Meissonier of the Louvre garden, the equestrian Lee at Richmond, Virginia, and the Louis Philippe and Queen of the Chapelle Royale at Dreux (an impossible esthetic subject, in any case), do not generally seize upon one with the compelling force of Falguière in similar themes. Mercié's poetic endowment is also evident in simpler sepulchral monuments, such as that of the historian Michelet in Père Lachaise, or especially the almost exquisite feminine personification of Remembrance against a stele for the tomb of Mme. Ferry at Thann, Alsace, a repetition of which is in the Luxembourg. The high relief in bronze over the entrance to the Guichet du Louvre, representing the Genius of the Arts, is likewise an almost brilliant piece of invention.

His claim upon the attention of posterity rests rather upon two patriotic groups, in which, as so often happened in the history of French sculpture, love of country helped him to surpass his ordinary style of average excellence. These are the "Gloria Victis" of the courtyard of the Hôtel de Ville, Paris, which represents Fame carrying the dead body of a nude young soldier, and the "Quand Même" in the Place d'Armes, Belfort,¹ which represents an episode of the siege of Belfort in 1870-1871, when an Alsatian woman seized the gun of a dying French soldier and herself assumed the defence of her country. Both groups, executed shortly after the calamities of 1870, were intended as affirmations of the undying French spirit and aroused tremendous enthusiasm. The best that can be said of Mercié is that he rose to the height of his themes, in conception, composition, and forceful inspiration, exalting the poetic gift that appears in a minor degree in his other productions. His standing Jeanne d'Arc guided by the personification of France, in the garden of the heroine's home at Domrémy, is more perfunctory.

¹ Repetition in the Tuileries Gardens.



FIG. 164. FALGUIÈRE HUNTING NYMPH

(From "Alexandre Falguière" by Léonce Bénédite, with the courteous permission of the author)



FIG. 165. CHAPU. TOMB OF REGNAULT. ÉCOLE DES BEAUX ARTS, PARIS.

(Photo. Braun)

To the Toulousan coterie are to be assigned also ANTOINE IDRAC (1840-1884) and LAURENT MARQUESTE (born 1850), both of whom are signal instances of the modern concern with mere form, so that the meaning and title of the work have little or no import. Marqueste is the author of a statue of the lawyer S. T. Wallis in Mt. Vernon Square, Baltimore. DENYS PUECH, born in 1859 at Gavernac in the *département* of Aveyron, likewise comes from the south and has the same devotion to the body; but he also excels in portraits, as in the statue of Père Didon at Arcueil. ALFRED BOUCHER (born 1850), although coming from Nogent-sur-Seine, may be registered here, because he too cultivates chiefly beauty of form.

JEAN CARRIÈS (1855-1894) eventually sought new pastures for his art. Although he studied for a time under Augustin Alexandre Dumont, who was the fifth of a worthy line of Parisian sculptors of the same family active since the seventeenth century, he was really self-trained, finding his chief teacher in nature. One of the determining factors of his short career was that he reverted to the medieval attitude of considering and demeaning himself merely like a master-craftsman; and he had the craftsman's absorbing scientific interest in the technical processes of his art. He started by producing, like Frémiet, effigies of historical personages or of typical characters, such as the busts of Frans Hals (Century Association, New York City), of Louis XI as a child (the Albertinum, Dresden), of Louise Labé, the sixteenth-century poetess of his native city, Lyons, of the Dutch woman, of the Novice, said to be a portrait of his dying sister, and the decapitated head of Charles I of England in the Luxembourg. All of these are impressive delineations of the mentality of his subjects as well as very forceful pieces of realism. In the same class are the portraits that he was doing at this time; memorable examples are the bust of his friend, the painter Jules Breton (Century Association, New York), and the half-length of himself as a workman accompanied by accessories of his shop (Petit Palais, Paris). He has also done some pleasing studies of infants in the manner of *genre*. The material of all these works is either polychrome terracotta or bronze, for the casting of which he preferred the old *cire perdue* process and to the varied patinas of which he devoted much effort.

His real innovations he did not begin until about 1888. Partly owing to his admiration for the Japanese pottery and objects of Japanese earthenware that he saw in the exhibition of 1878, he retired to the pottery districts, in the Nivernais, of St. Amand-en-Puisaye and Montriveau, and discovered by long experimentation a new medium of stoneware (*grès*) for sculpture and articles of the minor arts. He

also studied various enamels for this medium, finally deciding upon a dull gray-green, different from the more brilliant glazes of the Japanese. The return to a medium resembling the stone of the Middle Ages naturally led him to medieval subjects; and his chief production in *grès* consists of grotesques suggested by medieval gargoyles and the like, whether for small objects, such as pots and decorative bits to set on tables and mantels, or for the more ambitious door ordered from him by the Princess de Scey-Montbéliard, but never completed and existing only in the plaster model now in the Petit Palais, where have been gathered many other works of his in stoneware.

THE CONSERVATIVES

A more conservative tendency is represented by Chapu, Dubois, Barrias, and Bartholdi; but even the conservatives now were very much affected by the radical achievements of their day.

HENRI CHAPU (1833-1891) was a more intelligent student and a less servile imitator of the antique than were the neoclassicists. He penetrated the real secret of Greek beauty, and while never becoming a neoclassic copyist, he ennobled his modern forms and ideas by accommodating them to many Hellenic standards. As a pupil of Pradier and Duret and a student of the French Academy at Rome for five years, he came by his interest in the antique naturally. He excelled in ideal feminine figures, in which realism is tempered by a study of the harmony and repose of ancient art, a restrained degree of spiritual expression is attained, and a healthy sweetness is coupled with a proper elegance. The most celebrated of the series is the sitting Jeanne d'Arc of the Louvre. Other examples are: the personification of Youth represented as decorating the bust of Henri Regnault, on his monument in the Cour du Mûrier of the École des Beaux Arts (Fig. 165); the similarly conceived figure of Thought on the tomb of the Countess d'Agoult in Père Lachaise; and the Muse of the monument to Flaubert at Rouen. He incarnated a fine imaginative exaltation also in the male Genius of Immortality on the sepulchre of Jean Reynaud in Père Lachaise. The tomb of Mgr. Dupanloup in the cathedral of Orléans is suggested by prototypes of the Quattrocento. His poetic gifts and sense of classic beauty did not hinder him from producing such impressive portrait statues, characterized by a sane realism, as the Berryer of the Palais de Justice, Paris, and the Schneider at Le Creusot, founder of the iron works in that place. His popularity as a teacher and the example of his masterpieces were cogent factors in disseminating that more reasonable imitation of the antique which has distinguished so much European and American sculpture of the nineteenth century.

PAUL DUBOIS (1829-1905) most tangibly revealed the effect of the revived interest in the Renaissance. Like so many of the sculptors of this epoch, he also frequently tried his hand at painting. Studying in Italy from 1859 to 1862, he first attracted public attention by his Donatellesque young St. John Baptist and his Florentine Singer, both bronzes and in the Luxembourg. Here, as in other works, he resuscitated the slender forms and the delicacy of the Quattrocento. The Nascent Eve of the Petit Palais, Paris, is also derived from the art of the Italian fifteenth century but is less successful. Subsequently he broadened his taste to include the Cinquecento, notably in his best known achievement, the tomb of General Lamoricière in the cathedral of Nantes, upon which he was at work from 1876 to 1878 in conjunction with the architect Boitte (Fig. 166). The monument was suggested by the sepulchres of the French Renaissance. Michel Colombe's tomb of Francis II of Brittany in the same church gave the idea for the lower section with the recumbent effigy, the four large seated bronze allegorical figures at the corners, the inscribed names of Virtues and reliefs of *putti* along the base. The royal mausoleums of the sixteenth century in St. Denis were the prototypes for the canopy. The four personifications of Science, Charity, Military Courage, and Faith at the corners are also influenced by Michael Angelo; the Military Courage, especially, is derived from the seated Lorenzo of the Medici tombs. His other two renowned productions are the equestrian statues of the Constable Anne de Montmorency on the terrace of the Château at Chantilly and of Jeanne d'Arc in front of the cathedral of Reims.¹ The former is strongly reminiscent of Donatello's Gattamelata. The comparison of the latter with Frémiet's slightly earlier representation of the same theme imposes itself. Frémiet was more impressed by the vigor, the objective realism, and the love of detail in accessories that marked the Quattrocento. Dubois was also attracted by these qualities but to a lesser extent, and as everywhere in his works it is the spirituality and delicacy of Italian sculpture of the fifteenth century that are uppermost. As has often been pointed out, Dubois's Maid of Orleans is less heroic and more visionary. He was, however, much more than an imitator of the Renaissance. He had good taste, and a wholesome and straightforward style of his own, but he steered so far clear of the modern mania for originality that he was not afraid to enhance these qualities by a study of the masterpieces of the past. The result was that he became one of the most charming sculptors of the present.

LOUIS ERNEST BARRIAS (1841-1905) began as a rather pro-

¹ Replica in front of the church of St. Augustin at Paris.

nounced neoclassicist but at the end of his life was strongly influenced by modern tendencies. The son of a craftsman-painter and the younger brother of the historical painter, Félix Barrias, he was first educated in the family's profession, and then as a sculptor under David d'Angers's pupil, Cavelier, and under Jouffroy. He spent the usual period of study in Italy from 1865 to 1870. His early works, the young Megarian Girl spinning, of the Luxembourg, and the young Spartacus swearing vengeance beside the body of his crucified father, in the Tuileries Gardens, exhibit a staid and "Dorian" aspect of neoclassicism. The First Funeral (Adam and Eve carrying Abel to his burial) of 1878, now in the Hôtel de Ville, Paris, is still quite academic. Although he now forsook somewhat the severity of these first productions, his style usually remained rather "grave and sad," in contrast to the tumultuous *abandon* and gaiety of much of the French art of the period. Of his public monuments may be mentioned two commemorating the war of 1870: the Defence of Paris at Courbevoie and the Defence of St. Quentin in the Place du Huit Octobre of that town. He liked to execute such themes as the weeping woman (in modern costume) upon the tomb of the architect Guérinot in Père Lachaise and the prostrate form of the Duchess d'Alençon, who met her death in the burning of a Charity Bazar, in the crypt of the Chapelle Royale at Dreux. His commemorative statues and busts are excellent and unaffected pieces of characterization, for instance, the standing Jeanne d'Arc at Bonsecours near Rouen, the Bernard Palissy on the façade of the Hôtel de Ville, Paris (bronze replica in the square to the south of St. Germain-des-Prés), the chemist Lavoisier behind the Madeleine, the Anatole de la Forge of Père Lachaise (more than ordinarily animated), and the bust of Dr. Dechambre in the Académie de Médecine. The monument to Victor Hugo in the Place Victor Hugo, Paris, is a departure from his normal, restrained style, and, executed during his last years, is the most conspicuous among several examples of a sacrifice of his principles to the demands of modernity — in this case, perhaps, the modernity of Dalou. The monument is an adaptation of the usual type, with the meditating effigy of the poet seated at the top of a high rock, while allegorical personifications circle beneath; but the agitation, disassociation, and projection of these figures are disagreeably accentuated. In this, as in all his creations, the technical ability that distinguishes the true master never deserted him. Barrias had the habit of working a sculptural idea over and over again, producing perhaps several versions of it, in an attempt to arrive at his own standard of perfection. An example is the Nature unveiling herself, of 1893, in the University of Bordeaux, a feminine nude with

the fleshly exactness of Falguière, which he later elaborated into the clothed statue of the Luxembourg with polychrome effects suggested by the experiments of Max Klinger. The most popular achievement of Barrias is the young Mozart in bronze of the Luxembourg.

Among the lesser masters of this generation, FRÉDÉRIC AUGUSTE BARTHOLDI (1834-1904) calls for mention only because he happened to do a certain number of works for the United States. He was more of a neoclassicist than any of his contemporaries that have been discussed, he had a rather commonplace imagination, and he came dangerously near to being what almost no French sculptor, however reprehensible, ever is — dull. He had a propensity for the colossal and did not always avoid the natural consequence, vapidness; but he benefited by the compensating French virtue, unusual at this period, of feeling his sculpture architecturally. His most renowned achievement is Liberty Enlightening the World in New York Harbor, originally designed as a statue of Progress for the Suez Canal. At New York, in Union Square, is his Lafayette offering his services to the United States; in Washington-Lafayette Park, New York, a repetition of his group of these two generals in the Place des États-Unis, Paris; and at Providence, a Columbus. Of typical works outside the United States, the Vercingetorix of the Place de Jaude at Clermont-Ferrand is perhaps the most unmitigated example of an unstable equestrian statue in the history of sculpture: the madly rushing horse is supported only on a small bit of carved bush! Excited steeds are much more fittingly and successfully utilized in his Fountain of the Rivers of France in the Place des Terreaux, Lyons. A whole series of monuments commemorate the revival of the French national sense after 1870. The Sergeant Hoff of Père Lachaise betrays Bartholdi's clumsiness of imagination. The Switzerland succouring Alsace at Basel is better conceived and composed. Best of all is the Lion of Belfort in front of the citadel of that town, where patriotism has once more enabled a French sculptor to surpass himself, by infusing the form with a superb pride and by justifying the colossal through architectural lines.¹

5. THE THIRD REPUBLIC. THE YOUNGER GENERATION

Of the most recent movements in French and indeed of European sculpture in general, the leader and principal representative was AUGUSTE RODIN (1840-1917). Born in Paris but brought up in Beauvais, at the age of fourteen he began his artistic education in the small drawing school of the Rue de l'École de Médecine, Paris. He

¹ Smaller repetition in the Place Denfert-Rochereau, Paris.

listened to Barye's zoological lectures, and acquired partly from him the impressionistic attitude; but when his head of the Man with the Broken Nose was rejected by the Salon in 1864, he set himself heroically to thirteen years of a retired life and hard "plugging" in order to perfect his style. During this period he worked in the studio of Carrier-Belleuse and the porcelain factory of Sèvres, but although he did not study under Carpeaux, he was more influenced by him than by any other French master, becoming his legitimate successor in the development of his interest in varied movements of the body and in attainment of pictorial effects of light and shade. He seems also to have delighted in the deformed and distorted figures of the great caricaturist Daumier. He supported himself after the war of 1870 for almost eight years with humble commissions at Brussels, where he perhaps first learned to admire the Gothic through a contact with Flemish painting. In 1875 he made a journey to Italy, undergoing the strongest artistic influence of his life, that of Michael Angelo. Despite the constant evidence of Rodin's sympathy for the achievements of past and contemporary masters, he completely transmuted these reminiscences into terms of his own highly individual artistic personality.

The results of his long and patient effort now appeared. After an ultimate acceptance by the Salon of his Man with the Broken Nose in 1876, he had the gratification of seeing the model of his Age of Bronze admitted to the Salon of 1877. The nude was treated so naturalistically that he was thought by many to have sent to the Salon only a cast from the body of a living model, but he was freed from this dishonorable suspicion by a justifying letter written by the leading sculptors of the day to the Ministry of Fine Arts. In 1877, therefore, he reestablished himself at Paris, evolving further and further his own peculiar manner and yet obtaining many important commissions even from the public authorities. The idiosyncrasies of the model for the monument to Balzac in 1898 were so pronounced that those who had ordered it refused to accept it, and this capital specimen of Rodin's style has therefore never been put into permanent form. The action of the authorities stirred up a tremendous battle between the detractors and upholders of his artistic innovations, which resulted in such notoriety, if not renown, for Rodin, that he became the most celebrated figure in modern sculpture. He himself decided to exhibit no longer at the Salon, and henceforth showed his creations privately, finally uniting them, together with his collection of works of past epochs, in his two great houses, the Hôtel Biron, Paris, and the villa at Meudon, which have now become Rodin Mu-

seums, the former containing many originals, repetitions of others, and models or casts of almost all his remaining achievements, the latter containing his studies and antiques. The long period of probation which he had to serve before winning any recognition and the polemics which he had to sustain constituted for him an artistic tragedy resembling in its minor degree that which darkened Michael Angelo's life, and may account, to some extent, for the agonized tone of much of his production.

Rodin did not fully develop his mature manner until toward the end of the eighties of the last century. His works prior to this date are simply pieces of audacious naturalism, carried further than by any previous sculptor, in which there are already evident a startling originality of conception, a technical skill in realizing his ideas, and a power of personality that betoken a master of no common talents who has cast aside all plastic precedent. Chief among these works are the youth waking to consciousness, known as the Age of Bronze, the St. John Baptist, both in the Luxembourg,¹ and the six Burghers of Calais going forth to sacrifice themselves for their city in the fourteenth century, in the Jardin Richelieu of Calais,² an achievement that recalls the brutal realism of certain aspects of Gothic art. He has emphasized the astounding characterization and differentiation of the six burghers by combining them in a very casual composition, and his desire, which the authorities at Calais refused to respect, was to accentuate this naturalism by placing the group upon a base only twenty-five centimeters high as if the figures were actually walking again among their fellow-citizens. The agitation of the burghers and the representation of St. John Baptist as striding (another daring violation of precedent) indicate at once his passion for movement inherited from Rude and Carpeaux. In these early works he has really taken sculpture up where Carpeaux laid it down, prophesying his later Impressionism by breaking up his surfaces into many small planes to increase the effects of chiaroscuro, and in the Calais group, perhaps under the influence of Barye, beginning the practice of defining only the parts of his figures that seemed to him significant.

In his second manner Impressionism was developed to a degree never dreamed of before in sculpture. He fully conformed to his oft repeated statement that sculpture should consist only of successive bosses and hollows. He so far neglected the modelling of non-significant parts that he first allowed large portions of the body to remain concealed in the block of stone and later even left in the rough certain sections that

¹ One of the repetitions of the former in the Metropolitan Museum.

² Repetition near Westminster Palace, London.

emerged. This trick he doubtless learned from Michael Angelo, and, like him, also delighted in the effect of mysticism. It has been suggested also that he used the device of the emergence from a block to hide those ugly views of his contortions which in a painting might disappear behind a frame. All these qualities contributed to making Rodin the chief exponent of that pictorial character of sculpture which had been growing throughout the century and which he transmitted to so many contemporaries and successors. He also loved to represent all kinds of instantaneous movement, which had hitherto been believed suited only to painting, and he thus enriched the repertoire of sculpture with many new graceful postures. He recorded in countless sketches with clay or pencil the motions of his models, and then he would develop one of them or several of the same subject into a more permanent shape, giving it a perfunctory title, if it was not intended for some monument that he had already ideated. He readily passed into the representation of violent movement in groups of two or more persons, which often took the form of embraces, not infrequently sexual in nature, although Rodin never treated the flesh with the sensuality of Falguière or Dalou. The injection of movement by Rodin into a figure or group did not usually result in wild gesticulation or projection of arms and legs; rather, he preserved a closed contour for the whole group, and obtained his effect by the tremendous strain of muscles and nerves within the contour, thus creating the impression of a terrifically concentrated energy. He increased the compactness of a group by defining only the essentials of the forms within the main outline. His figures are thus apt to assume the aspect of geometric solids, combining with other lines to produce those mathematical compositions which he himself asserted to be at the very root of all good art. He severed connection with the tradition of almost all previous sculpture by planning a group so that it could be viewed from any point with equal interest, going much farther in this respect than even the clever Giovanni Bologna. Despite his skill as a composer, all the tendencies of his art, especially his pictorialism, precluded the attainment of monumentality. To achieve all his purposes Rodin had to interpret and even exaggerate nature to a greater degree than the majority of artists. Whereas in his earlier period he had employed bronze, for his later works he usually turned to marble, which permits subtler effects of light and shade.

All of these qualities would have made of a lesser man than Rodin a cultivator of form merely for form's sake, and indeed he was again a protagonist of the modern attitude in ordinarily avoiding anything like the classical norms of physical loveliness and in not shrinking from



FIG. 166. PAUL DUBOIS, TOMB OF GENERAL LAMORICIÈRE. CATHEDRAL, NANTES

(Photo, Bulloz)



FIG. 167. RODIN. THE KISS. MUSÉE RODIN, PARIS

(Photo. Braun)

representing at times figures that would be considered by the public plainly ugly. The most astounding instance is the Aged Courtesan in the Luxembourg,¹ suggested by a poem of Villon and constituting the most marked example of the influence of Daumier. But in distinction from many of his imitators he vitalized this supreme interest in form by impressing his own powerful individuality upon all his productions, by endowing them with a highly personal sense of beauty, and by often making them vehicles for ideas. These ideas, however vague and however inferior to the noble inspirations of greater periods in the world's history, yet have a real existence. Rodin's creations are apt to express the will to power and sexual but also domestic love. His contortions, like those of Michael Angelo, incorporate and even beautify sincere passion, in his case the tragedy of modern doubts, uncertainties, and discontents, the struggle within the modern soul. His sympathy, like Dalou's, with the present day concern for labor is shown by the model for a Tower of Labor that he kept in his *atelier*.

Of the more pretentious undertakings of his second manner may be mentioned: the monument to Victor Hugo (a metaphorical treatment of his exile at Guernsey), now set up in the garden of the Palais-Royal, lacking, as yet, the accompanying figures of the inspiring Inner Voice, of the conquered Anger, and the posterior relief of the Nereids, symbolizing the sound of the waves that the poet has silenced in order to listen to his Muse; the statue of Balzac;² and the never completed doors for the entrance to the Palais des Arts Décoratifs, known as the Gate of Hell, the conceptions of which were first derived from the Divine Comedy but were gradually extended to include a general setting forth of human sorrows and suffering. Several of the almost innumerable studies that he made for the doors amidst his ever changing designs, he dissociated in the course of time and developed into separate works. Among these are: the Ugolino group in the Luxembourg, a comparison of which with Carpeaux's rendition of the same theme reveals the advances of modern sculpture and the originality of Rodin's mind; the statues of the conscience-stricken Adam (bronze original in the Metropolitan) and Eve (replica in the Metropolitan), and of the Three Shades, all strongly influenced by Michael Angelo's Captives; the Kiss (Fig. 167) in the Hôtel Biron, originally intended for the Paolo and Francesca of the Fifth *Inferno*; the Caryatid in the Luxembourg;³ and most important of all, the Thinker, in front of the Panthéon at Paris, in which Rodin has represented a

¹ Repetition in the Metropolitan Museum.

² One of the studies for the head in the Metropolitan.

³ Original clay model in the Metropolitan; marble replica in the Boston Museum.

primitive savage sitting agonized before the riddle of the universe and at the prospect of the sins and punishment of his progeny. Among Rodin's other single figures, of special note are the Danaid, the feminine head emerging from a rock called the Thought, both now in the Hôtel Biron, and the feminine Bather of the Metropolitan. Famous among his groups are the Eternal Spring in the Metropolitan, the Eternal Idol, the Sister with an infant Brother (replica in the Metropolitan), the two women embracing, known as Sappho's Death, and the Hand of God holding the nascent bodies of Adam and Eve in the Luxembourg.¹ Some of these groups are small in size and are Rodin's translations of the decorative pieces of the eighteenth century, such as those of Clodion. Of his portrait busts, in which his usual technique is combined with supreme ability in the characterization of his subjects and stress upon their noblest traits, may be cited: the historical painter Laurens, the Puvis de Chavannes, the journalist Rochefort (Fig. 168), the Falguière (all four in the Luxembourg),² the Dalou (example in the Boston Museum), the Victor Hugo of the Luxembourg, the Victor Hugo of the Petit Palais, the Madame Morla Vincunha and the Lady Warwick (both in the Hôtel Biron), the Madame F (in the Luxembourg), and the Madame X (in the Metropolitan).

The most prominent French pupil of Rodin is ÉMILE ANTOINE BOURDELLE (born 1861), who had first studied under Falguière. Characteristic productions are: the eccentrically posed Heracles stretching the bow (National Gallery of Modern Art, Rome); the busts of Beethoven (Luxembourg) and Ingres; and the statues of Carpeaux and the Polish patriot, Mickiewicz, the latter upon a pedestal embellished with a relief that recalls Rude's Marseillaise and the composition of Rodin to be used for the Verdun monument. In the reliefs for the Théâtre des Champs-Élysées, Paris, he has passed, for architectural decoration, into an even more archaistic style than that championed by Maillol.

At the head of a reaction against the Impressionism and naturalism of Rodin and the baroque of Dalou and his confrères, stands ARISTIDE MAILLOL (born 1861), who began as a painter and eventually fell under the influence of the leader of a similar reaction in painting, Gauguin. His first sculptured works appeared in 1896. His aim is to produce in a figure the solid effect of architecture — not to give the figure lines that will harmonize with any use as decoration for a building, for Maillol's productions are separate, disassociated objects, but

¹ Replica in the Metropolitan.

² Marble original of the second in the Museum of Amiens, bronze replica in the Metropolitan.

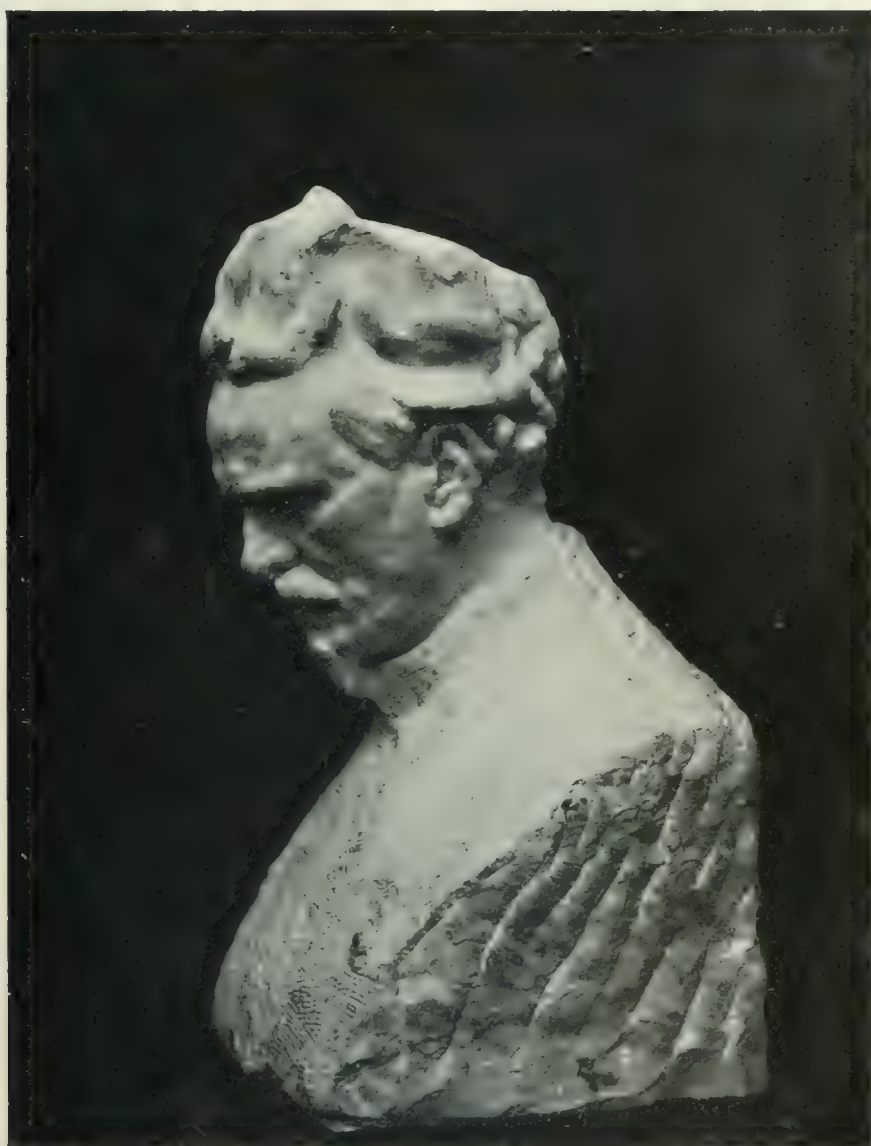


FIG. 168. RODIN. BUST OF HENRI ROCHEFORT. LUXEMBOURG, PARIS

(Photo. Bulloz)



FIG. 169. MAILLOL. SQUATTING WOMAN
(Courtesy of Giraudon, Photographer, Paris)

to make the figure itself look like a piece of architecture. A typical example is his statue of the Squatting Woman (Fig. 169). He bases his figure upon a much less elaborate geometrical scheme than Rodin. Instead of the pictorial proclivity of Rodin, he seeks to be more truly sculptural. Instead of the violent movement of Rodin and Dalou, he strives for heavy repose, with which are combined strength, substantiality, and massiveness of form. Instead of Rodin's torturing of the surface for effects of light and shade, he models as little as possible, producing great, simple planes and relying for his results upon outlines. It is not the smooth and elegant simplification of neoclassicism; Maillol affects rugged, primitive types. He does not depend, like the neoclassicists, upon Praxitelean art; rather, he is one of the leaders in the recent return to archaic Greek and even to Assyrian and Egyptian art. He apparently signals his lack of sympathy for the high finish of the neoclassicists by purposely leaving his surfaces rough. Often he uses the primitive material of wood, as in his Bathing Woman, which has an Egyptian or even Indian touch. Although one feels in Maillol the influence of these ancient prototypes, he is no mere archaeologist but has adapted his borrowings to his own esthetic sense. He has become particularly original in his later works, as in the statue called Flora. In another recent creation, the figure of a nude youth, he has departed somewhat from his usual style to prove that he can do slender forms, when he will, and that he does not omit naturalistic modelling because of a lack of anatomical knowledge. At an earlier epoch, Maillol's opposition to the pictorial subtleties of Rodin might have constituted the usual conservative tendency which may be discerned in all periods of nineteenth-century French sculpture. But both the art of Rodin and that of Maillol so trespass against precedent that it is futile to determine which more deserves the term of progressive. Both masters carry their interpretation of nature so far that it is only a step to the vagaries of Post-Impressionism and related movements.

ALBERT BARTHOLOMÉ (born 1848) is a thorough modern in his absolute independence of any schools, in his extreme originality of conception, and in his complete rejection of classic canons. He devoted himself to painting, with only moderate success, until 1886, when the desire to erect a memorial to his recently deceased and beloved wife directed him to sculpture. In this branch of art he had no training whatsoever, except the study of nature and of the works of past ages, and he thus was all the more able to conform to the modern desire for originality. From the straightforward simplicity, direct realism, and gripping pathos of the memorial to his wife in the ceme-

tery of Bouillant near Crépy-en-Valois, still obsessed with his sorrow, he was led naturally to the conception of his most celebrated work, a great monument to the nameless dead, finally acquired both by the state and the city of Paris for the end of the principal avenue of Père Lachaise (Fig. 170). On the upper story of a structure suggested by an Egyptian *pylon*, two rows of mortals, seven on each side, of both sexes and of different ages, the majority of them couples of man and woman, cower before the entrance to the realm of the dead, expressing in many various manners the general effect of the terrifying prospect, those on the right sunk beneath the weight of their sorrow, those on the left in a tumult of passion. Within the portal already stand a man and his wife, who seem to have lost their fear in the union of love. The lower story opens into a chamber or grave containing the lifeless bodies of a married pair and their child, like the cadavers of the Middle Ages and Renaissance, over whom the spirit of immortality and resurrection stretches forth the arms of compassion. All the figures are nude or wear only small decorative pieces of drapery. The fundamental idea is mankind's horror of the universal phenomenon of death and the (non-Christian) solution to this problem, the victory of earthly love over death and the consolation that comes from meeting death together with the beloved. By equaling the grandeur of the conception with the power of its execution, Bartholomé has produced what will surely prove to posterity one of the most imposing and characteristic records of contemporary art.

The composition of the figures is properly given architectural lines, and the varied and complicated postures of the two groups of seven are pulled together and unified by the arrangement of their upper contours in a diagonal that gracefully rises from the extreme right to the extreme left of the structure. An important constituent of the impression is the naturalism, a naturalism no longer based, as in the case of Dalou and Falguière, upon recollections of classic art, but upon as faithful a reproduction of actuality as will fall within Bartholomé's esthetic standards. Thus it is that he has chosen lankier forms than those who still cling to vestiges of classicism could approve, and permits himself anatomical exactnesses the lines of which are not in accord with old artistic norms. But he models in broad, simple planes, and does not carry his naturalism into the representation of insignificant physiological detail, so that now and then one gets somewhat the feeling of primitive Greek statuary. The modelling of hair and often of drapery, for instance, is reduced to a few simple lines and planes. He escapes also the danger, into which another modern might so easily have fallen with such themes, of perverting his naturalism into

the region of the ghastly and repulsive. Like Rodin, he stands forth from the crowd of contemporary sculptors by having evolved an individualistic style and by having colored his naturalism with a sense of beauty peculiarly his own.

The subsequent activity of Bartholomé has been principally devoted to sepulchres in the same sombre mood, to studies of form, and to portraits. No new quality of his make-up is revealed by the mourning woman on the tomb of Meilhac in the cemetery of Montmartre or (less convincing) the personification of the soul breaking from the grave for another mausoleum in the same place. Despite its sincerity, the Monument to the Dead in Père Lachaise betrays a predilection for the study of form in various postures, and this is apparently the sole concern of Bartholomé in a number of recent feminine nudes, including a seated woman smiling, a bather, a figure for a fountain, and a group of four females, to which he has given the title of the Secret or the Nest. These last two works suggest Rodin, in that they show only the feminine back. All of his creations are highly pictorial, and in the first two of the above series this quality takes the shape of a carefully elaborated, subtle expression on the face, in which the chiaroscuro is modulated as in a painting. They are like sculptured translations of pictures by Degas, Bartholomé's intimate friend, and reveal an obvious desire for beauty of line. In his portraits, also, as in the bust of Mme. Jeannot in that family's possession, he simplifies and generalizes the hair and drapery and subordinates everything to linear beauty and to a pictorial and Leonardesque delicacy of expression. Unconsciously one recalls the portraits by Francesco Laurana. It is evident that in his later phases Bartholomé has become a distinguished exponent of art for art's sake.

The present inheritor of the tradition of animal sculpture established by Barye is GEORGES GARDET (born 1863). Although he is somewhat lacking in Barye's feeling for style, line, and composition, and is by no means as conversant with bestial anatomy, he is not an unworthy descendant. It is not often, as in the fighting Panthers of the Luxembourg, that his imagination takes him, with Barye, into the jungle. He likes lighter themes, drawn from La Fontaine's fables, such as the Wolf and the Lamb, or from the life of domestic animals, such as the Mice and the Snail, a composition which has been used by the Sèvres factory. It was inevitable in French art that the feminine nude should be united to this sculpturing of animals. Gardet effected the union in the Amorous Lion, a subject taken also from La Fontaine, and in the Bacchante with a Panther. Whereas Barye sought impressions of color only through chiaroscuro and patinas, Gardet in-

troduces into this sphere of sculpture the prevalent use of metals and polychrome marbles.

Two sculptors should be mentioned who have continued in France Dalou's and Meunier's interest in the esthetic possibilities of types of the poorer classes: HENRI BOUCHARD and Paul Roger-Bloche. The former (born 1875) was a pupil of Barrias; but, much influenced by Rodin, he applies a certain degree of that master's Impressionism to his chosen subjects. He avoids, however, Rodin's spasmodic movements. Good specimens of his style are: the first piece that he exhibited at the Salon, the Resting Workman; the Blacksmith of the Metropolitan Museum; the Dockhand of the Luxembourg; and the two men carrying a comrade injured in the quarries of Carrara, a group in the Parc de Montsouris, Paris. Like Dalou and Rodin, he plans a great monument to Labor. As a kind of diversion from this sort of subject, which he considers his most important task, he has executed a number of historical statues and reliefs, chiefly relating to Burgundy, his native province. In the powerful realism and archaeological exactness of these historical evocations, it is perhaps possible to discover the influence of another Burgundian, Frémiet. Of this series may be mentioned: the bronze statuette of Charles the Bold, belonging to Baron Grenier, Brussels; the Claus Sluter of the Ducal Palace, Dijon; the chancellor Rolin and his wife, for the town of Beaune, the hospital of which Rolin founded; and for the monument to the Reformation at Geneva, in which he has collaborated with another distinguished modern French sculptor, Paul Landowski, certain of the statues of the pioneers of Protestantism, together with related historical reliefs.

PAUL ROGER-BLOCHE, in the midst of the modern struggle after originality, often draws his subjects from the miseries of poverty, and applies to them a less impressionistic technique. Examples are the shivering man and wife, known as the Cold, the shabby mother and child, both just outside the Luxembourg, and the starving mother seeking to nurse her baby, known as Hunger, in the Petit Palais.

CHAPTER XXIV

MODERN SCULPTURE GERMANY AND RELATED COUNTRIES

1. THE FIRST HALF OF THE NINETEENTH CENTURY

INTRODUCTION

GERMAN sculpture of the first half of the nineteenth century is not exciting. Lacking such innovating geniuses as Rude and Barye, it traversed a path midway between neoclassicism and realism. For ideal subjects it continued in the dreary ways of a neoclassicism that had lost even that poor freshness which relieved its beginnings with Canova and Thorvaldsen. Romanticism possibly had more effect upon the themes of German than upon those of French sculpture, especially in the sphere of religious art. Several German sculptors were influenced by the contemporary so-called Nazarene school of German painting, which under the leadership of Peter Cornelius cast itself enthusiastically into the Romantic revival of Catholicism and sought also to resuscitate the manner of the painters of the Italian Quattrocento, fusing it inevitably with lingering neoclassicism and peopling it with Teutonic types. Little or no influence was exercised by France. The general deadness of the plastic style was not even alleviated by the sensuality of a Pradier. The sculptor who summed up the whole period at its best was DANIEL CHRISTIAN RAUCH, profiting at Berlin from the tradition of realism there established by Schadow and exercising a dominating influence upon the whole Teutonic sculptural output of the age. Berlin continued to be the fountain-head of activity, but a smaller center, with less pronounced realistic tendencies, was constituted at Munich by Ludwig Schwanthaler and his coterie.

RAUCH AND HIS PUPILS

RAUCH (1777-1857), born at Arolsen and first educated by local masters at his birthplace and at near-lying Cassel, finally became an apprentice of Schadow at Berlin, earning his livelihood as a servant in the royal palace, and eventually in 1805 reached his Mecca of Rome, where he remained for six years and was much influenced by Thorvaldsen. On his return to Berlin in 1811, he gradually won the position of the acknowledged protagonist of German sculpture.

His most important productions are his long line of portrait statues, in which he incorporated somewhat less realism and vigor than his German predecessor, Schadow, or his French contemporary, whom he in so many respects resembled, David d'Angers. He overshadowed these effigies with an almost intangible degree of neoclassic generalization. He employed contemporary costume, but he accommodated its lines as far as possible to classical garb, and he enhanced this effect by an even more liberal use of an ampler enveloping mantle than David d'Angers. In order to approximate more closely ancient prototypes, he omitted any hat or head-dress, except on one or two occasions when it was forced upon him. The series includes: the statues of the five generals who fought against Napoleon — Scharnhorst, Bülow, Blücher, York, and Gneisenau — in the Kaiser-Franz-Joseph-Platz, Berlin; other conceptions of Blücher at Breslau and of Gneisenau at Sommerschenburg; the Grand Duke Paul Frederick at Schwerin; and the (seated) King Max Joseph, in the square of the same name at Munich, the outstretched hand of which blesses with a gesture several times affected by the sculptor. Rauch usually employed static attitudes for characterization; but in one or two figures, as in the Blücher at Berlin and the Max Joseph at Munich, there is some slight movement, and the Blücher at Breslau is exceptional in an almost violently agitated posture. Among his evocations from the remoter past, the subjects of some of which were partly occasioned by Romanticism, may be mentioned: the group of the first two Christian Polish kings, Miecislaus and Boleslaus in the cathedral of Posen; the Albrecht Dürer in the square of the same name at Nuremberg; and the philanthropist Francke in the orphan asylum at Halle. His collection of portraits includes also a certain number of recumbent mortuary effigies, in which neoclassic generalization and repose are more at home, especially the Frederick William III and his queen Louise in the Mausoleum at Charlottenburg. There are still to be mentioned a large number of busts, the earlier of which cling to ancient costume or to the classical nude chest, whereas the later admit contemporary dress. The bases of his monuments are usually decorated with reliefs and statuettes. In some of the reliefs on the pedestals of the Blücher at Berlin and of the Max Joseph at Munich realistic figures in modern costume are introduced, although neoclassic influence allows only a timid use of a second plane of perspective and of pictorial accessories. The most important example of this adornment of the pedestal with allegorical and historical themes related to the main subject, as well as the most important example of Rauch's portraiture, is the equestrian statue of Frederick the Great at the east end of Unter den Linden

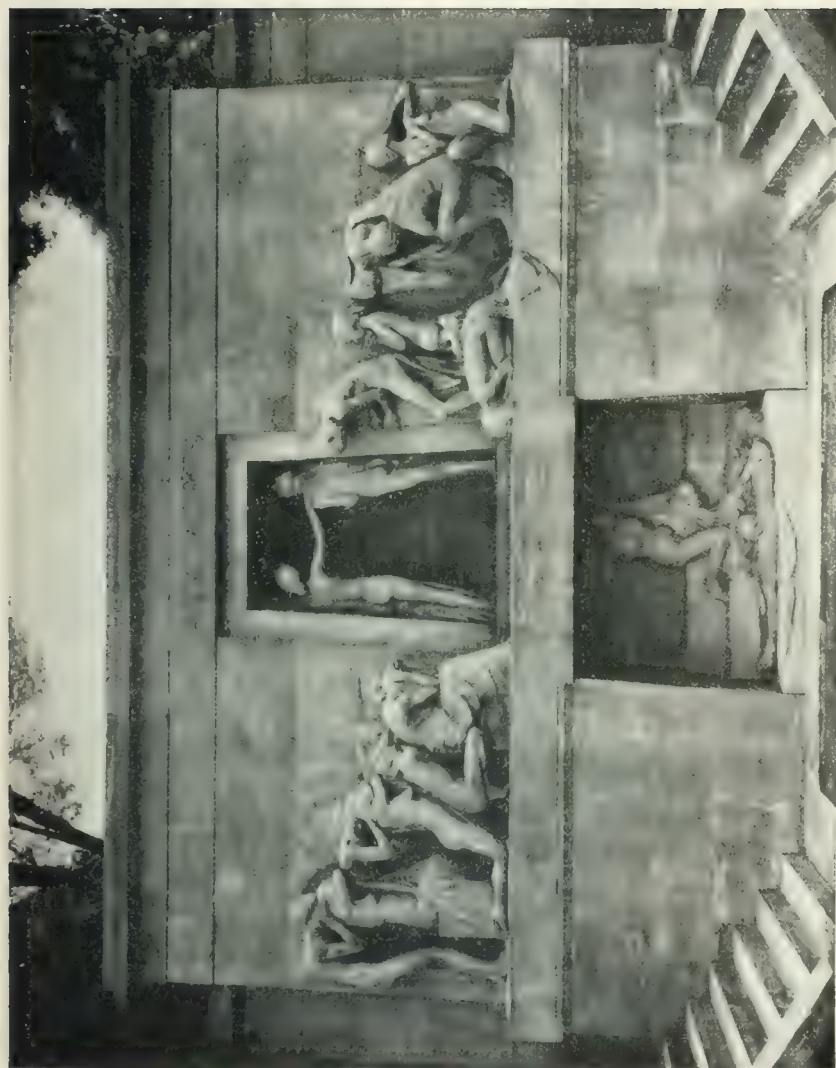


FIG. 170. BARTHOLOMÉO. MONUMENT TO THE DEAD. PÈRE LACHAISE, PARIS

(*Photo, Braun*)



FIG. 171. RAUCH. MONUMENT OF FREDERICK THE GREAT. BERLIN

(Photo. Photographische Gesellschaft, Berlin)

at Berlin (Fig. 171). On the upper stage of the base are represented in relief episodes from the King's life and at the corners, in the round, four allegorical Virtues; on the larger, lower stage, celebrated contemporaries of Frederick, both in relief and in the round. It was especially in these figures of the lower stage that he outdid himself in liveliness and realistic characterization.

Early works — certain mythological reliefs in the style of Thorvaldsen and the *Adelheid von Humboldt* as *Psyche* in the castle at Tegel in the style of Canova — would not arouse the anticipation that his most renowned ideal creations, the six *Victories* in the *Walhalla* or *Temple of Fame* at Ratisbon and the two *Victories* in the *Palace Garden* at Charlottenburg, could be marked not only by so much real Hellenic, in distinction from neoclassic, feeling, but also by an adaptation of classical precedents to a partially German and almost modern type of womanhood. Each *Victory* at Ratisbon is well individualized in a different mood, such as joy for triumph or sorrow for the fallen. His neoclassic religious productions, for instance the group of *Moses, Aaron, and Hur* in the *Friedens-Kirche* at Potsdam, have no particular interest.

Rauch assisted in the establishment of a foundry at Munich to resuscitate in Germany the process of bronze casting, at the same time as similar enterprises were inaugurated in other parts of the country, the technical instruction in all cases being first imported from France. Even at its best, there is an inevitable dullness about the emotional obtuseness of his style and of the general German sculptural style of the first half of the nineteenth century, which is so largely dependent upon him. He has been judged important enough in the history of German sculpture to have a museum to himself at Berlin, containing first sketches and casts of the majority of his works.

Of Rauch's many direct pupils, the most eminent was ERNST RIETSCHEL (1804-1861), who, himself a Saxon, transplanted the master's style to Dresden but developed it in the direction of a greater realism. He retained Rauch's repose, but eschewed his sacrifices to neoclassicism in portraiture and commonly rejected the conventional mantle, employing straightforward contemporary costumes even in large statues of poets, for whom Rauch deemed classical dress more suitable. The chief examples are his two best monuments — the *Lessing* in the square of the same name at Brunswick, and the group of *Goethe and Schiller*, both carefully differentiated as individuals, in front of the Theatre at Weimar. The standing effigy for the last great enterprise of his life, the memorial to *Luther* at Worms, is another masterpiece of the moderately realistic characterization that

was typical of the period; but the general effect of the monument, which was largely finished by Rietschel's disciples after his death, is vitiated by the multiplication of distracting details and subordinate figures. For the statue of the composer, Weber, to the south of the Hoftheater at Dresden, by exception he retained the ornamental cloak. Contact with the Nazarenes at Rome helped him to conceive his celebrated Pietà in the Mausoleum of the Friedens-Kirche at Potsdam and to endow it with more sincere feeling than Rauch's religious group in the same church. The customary neoclassic style for sacred themes is agreeably vitalized by Rietschel's greater respect for naturalism.

WILHELM ACHTERMANN of Münster in Westphalia (1799-1884) also injected Rauch's classic feeling for simple beauty of form and composition into the manner of the Nazarenes, but unlike Rietschel, he confined himself to religious subjects. Of the comparatively few works that he produced, the Deposition and the Pietà in the cathedral of Münster are the best known.

Another of Rauch's pupils is mentioned here because he did a statue of the geologist Humboldt for Fairmount Park, Philadelphia — FRIEDRICH DRAKE (1805-1882). Unlike Rietschel, he was unable to go beyond, or even to equal, his master in realistic portraiture, although one critic discerns in such works as the relief on the pedestal of the statue of Frederick William III in the Tiergarten, Berlin, representing the Joy in Nature, a lyric mood not possessed by Rauch. Other well-known monuments by Drake are the statue of the architect Schinkel in the square of this name at Berlin and the equestrian Emperor William I on the Iron Bridge at Cologne. His Victory Crowning the Conqueror, one of the eight groups from the Life of a Warrior on the Schlossbrücke, Berlin, betrays how absurdly neoclassic he became, like the other followers of Rauch who did the remaining seven groups, as soon as he or they touched the heroic.

DRESDEN

The preëminence assured to the school of Dresden by Rietschel was maintained by ERNST JULIUS HÄHNEL (1811-1891). He manipulated the neoclassic style for ideal subjects with an unusual sensitiveness to beauty of form and composition, and he continued the tradition of a moderate realism for portraits, generally employing the decorative cloak. He opposed, however, even in his writings, the more recent developments in realism that he lived to see; and yet his treatment of the feminine nude is almost modern. He sympathized far enough with the newer movements of the time to imitate the style of the Renaissance, though with him it was rather the manner of Michael

Angelo, Raphael, Fra Bartolommeo, and the early Cinquecento than that of the Quattrocento; and by fusing such imitation with neoclassicism, he invigorated the Rauch tradition and gave it a new lease of life. With these proclivities, he naturally liked to represent, in the Romantic spirit, personages of the Middle Ages and Renaissance. His most comprehensive assemblage of ideal subjects may be seen in his sculptural adornment of the Museum at Dresden, including a large number of reliefs of religious and mythological content and statues of famous men of all ages, especially artists and poets. A study of the Renaissance is particularly suggested by the reliefs of Old Testament worthies and Sibyls, by the frieze of *putti* symbolizing the several arts, and by such statues as the Michael Angelo and the more famous one of Raphael. His spirited frieze of a Bacchic procession on the Opera House at Dresden was destroyed by fire but is preserved in casts. The pedestals of his monuments to Beethoven in the Münster-Platz, Bonn, and to Leibnitz in the court of the University at Leipzig are embellished with lovely allegorical reliefs incorporating Hähnel's agreeable union of the classic and Renaissance styles. Other well-known portrait statues by Hähnel are: the (more than usually animated) soldier-poet, Theodor Körner in front of the Kreuz-Schule, Dresden; the Frederick Augustus II, with attractive accompanying allegorical statues, in the Neumarkt, Dresden; and the Charles IV, surrounded by allegorical figures and romantic characters of the Middle Ages, in the Kreuzherren-Platz at Prague. His equestrian figures, both for ignorance of horses and for awkwardness of pose in the riders, are less successful; examples are the Duke Frederick William in the Schloss-Platz at Brunswick and the Prince Charles Schwarzenberg in the Schwarzenberg-Platz at Vienna.

MUNICH

The southern phase of the style embodied in the north by Rauch was represented at Munich with much less brilliancy by LUDWIG SCHWANTHALER (1802-1848). Munich was less in touch with Berlin and the realistic innovations of Rauch. Schwanthaler's inferiority to Rauch in portraiture is evidenced by his statues of Goethe at Frankfort on the Main and of Mozart at Salzburg. One will never know what his capabilities really were, for he was so overrun with orders for monuments, pediments, long friezes, and the like, that he had time neither for invention nor careful execution, consigning the latter usually to his apprentices. As it is, his works are the last gasps of the now enervated German neoclassicism and are destitute of any personality. Typical are the Battle in the north gable of the Walhalla at Ratisbon, the figures of the Danube, Main, Navigation, and

Commerce on the Canal Monument at Erlangen, and the awkward, colossal personification of Bavaria in front of the Hall of Fame at Munich, as vacuous in expression as it is in actuality in order to admit the ascent by a staircase to the top of the head. Even when he attempted the Romantic, as in the Siren of the Lorelei for a fountain in the Hof-Garten at Munich, he was as flatly neoclassic as ever. Not to be outdone, however, by the Prussians and their Rauch, the Bavarians have given him a special museum at their capital.

AUSTRIA

Schwanthaler was excelled by his two pupils, HANS GASSER (1817-1868) and ANTON DOMINIK FERNKORN (1813-1878), who carried a fresher form of the realism of the period to Vienna. There had never been a great and continuous Austrian sculptural tradition. Canova had done the most important Viennese tomb, the mausoleum of the Archduchess Maria Christina; and after the death of Zauner, the commissions had been chiefly executed by Italians. The emigration of Gasser and Fernkorn to Vienna was synonymous with the resurrection of Austrian sculpture, although the important work was still done by foreigners, in this case Germans. The most familiar specimens of Fernkorn's attainment are three equestrian figures with prancing horses: the St. George of the Montenuovo Palace, the Archduke Charles in the Burg-Platz, and (with the collaboration of others) the Prince Eugene in the same square.

2. THE SECOND HALF OF THE NINETEENTH CENTURY

INTRODUCTION

The most outstanding trait of Teutonic sculpture in the second half of the nineteenth century was a very pronounced form of the European return to the baroque. The general baroque note of all German sculpture from the earliest days of Gothic might have prepared the critic for this consummation, and indeed it was only the loud strains of the baroque that could fitly celebrate the rather blustering Teutonic pride in the victories of the epoch and the establishment of the German empire. The dryness and somewhat pinched restraint of the style of Rauch and his imitators succumbed to the pictorial effects and boisterous emotion of the baroque; especially, as throughout Europe, for the smooth and cramped modelling of the previous period was substituted the freer treatment of surfaces for the sake of impressions of light and shade. In Germany, as in France, however, there was an "opposition," here taking the form especially of a reaction from the agitation and centrifugal character of the revived baroque and rococo in monuments to an employment of the huge, simple, and

impressive, in which architecture predominates over sculpture. In the last decades of the century, the influence of French sculpture upon German must be reckoned with. If Munich acquired a hegemony in painting, Berlin did not cease to maintain its supremacy in sculpture.

BERLIN

The roadbreaker in the revival of the baroque, in the desertion of the dry semi-realism of the Rauch tradition for a greater naturalism, in the abandonment of neoclassic frigidity for a sensual delight in rendering the quality of the flesh, and in the adoption of a more sensitive modelling, was REINHOLD BEGAS of Berlin (1831-1911), son of the painter Karl Begas. Working himself also with the brush, he came naturally by the tendency to a greater pictorialism in sculpture. From his training under Rauch he retained only the technical rudiments, and was more influenced, during a sojourn in Rome, by the innovating circle of painters presided over by Böcklin and Feuerbach.

His indebtedness to the baroque is illustrated by three great monuments, all of which sacrifice, in increasing degree, that compactness of composition which Rauch and his followers, with all their dryness, managed to maintain. The Schiller memorial in front of the Royal Theatre at Berlin is still relatively tranquil. The dependence upon the baroque is incorporated chiefly in the comparative disassociation of the personifications of Lyric Poetry, the Drama, History, and Philosophy from the architectural scheme, in the absorption of too much attention by these subordinate figures, and in Begas's customary pictorial treatment of the draperies, not as a means to accentuate the postures of the bodies but as an end in themselves. The naturalistic advance is signalled by a not wholly successful attempt to individualize each personification so that the figure in itself will express the allegorical idea. The much later and much more pretentious memorial to the Kaiser William I at the west of the Royal Palace is a complete baroque outburst. The equestrian effigy, guided by the personification of Victorious Peace, stands upon a pedestal the corners of which terminate in Victories; on the right side of the monument, devoted to War, the pedestal has a relief depicting allegorically its horrors in a style that is as close as sculpture can approach to painting, and on the steps sits the masculine personification of War; on the left side there is a similar arrangement for representing the idea of Peace; the attention is still further diverted from the portrait statue by four lions standing upon military paraphernalia on subordinate bases projecting at the four corners; and the whole memorial is framed by a great architectural colonnade surmounted

by quadrigas at either end, driven by Borussia and Bavaria. In the memorial to Bismarck in front of the Reichstag, the even more complicated allegorical personifications distract to a yet greater degree from the central theme. The fountain to the southeast of the Palace (Fig. 172), though different in nature from these three monuments, has the same general qualities, and constitutes a thoroughgoing imitation of Bernini's fountains at Rome, especially that in the Piazza Navona, with all their pictorial accessories of rock, shell, and marine detail. The sepulchral monuments of Begas, most celebrated among which are the royal tombs in the Mausoleum of the Friedens-Kirche at Potsdam, demand no special comment.

The most tangible proof of his naturalism is found in his treatment of the nude, especially the feminine nude. He reproduced with moderate success the softness of the flesh and texture of the skin, bestowing on his forms a mild sensuality; but in distinction from contemporary Frenchmen who were experimenting in the same way, he represented a rather Teutonic type of womanhood, in which a certain abundance of the fatty tissue tends to conceal the bony frame. Dalou is the only French sculptor who in his feminine types recalls Rubens as much as does Begas, and there are other self-evident analogies between the German and the French master. Among numerous examples of this phase of Begas's production may be mentioned: the Susanna in the Hainauer Collection, Berlin; a version of the common plastic theme of the Rape of the Sabine Woman in the possession of Herr von Carstanjen at Cologne; a Centaur and Nymph; and a Venus comforting Cupid. The rather charming child in this last group is one among many *putti* executed by Begas, probably again under the impetus of the baroque. Two of the most notable instances in which he used *putti* for decorative purposes in the baroque fashion are the above-mentioned fountain and a candelabrum in the possession of Herr Possart at Berlin.

Despite his innovations, there is, after all, a certain deadness about the style of Begas. In reality, his imagination was at least as prosaic as that of Rauch and his disciples. There is no conviction or energy underlying his baroque ebullitions. They are almost as empty of true life as the neoclassic sculpture from which he rebelled; the only difference was that the models which the neoclassicists imitated were quiet, whereas his models were animated. Apart from his importance in the evolution of modern art, his most enduring works will remain his busts, which are much more incisive characterizations than his portrait statues. Begas was perhaps actuated by the very common idea that statues should be somewhat idealized for the sake of monu-



FIG. 172. BEGAS. FOUNTAIN. BERLIN
(Photo. Photographische Gesellschaft, Berlin)

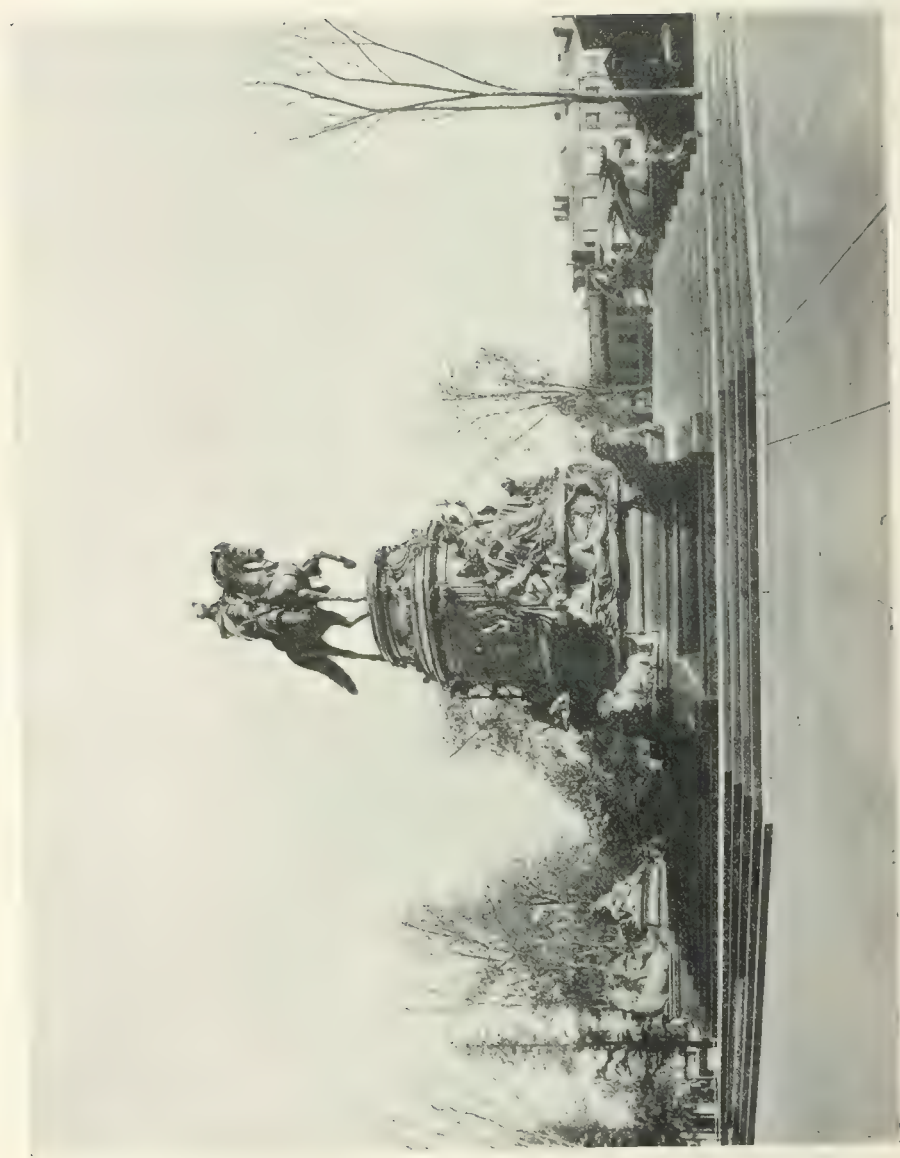


FIG. 173. SIEMERING. WASHINGTON MONUMENT. FAIRMOUNT PARK, PHILADELPHIA.
(Courtesy of Detroit Publishing Co.)

mentality, in distinction from busts, which are usually in private possession. In some of his busts he reverted to the purely decorative draperies of the baroque and rococo prototypes. Remarkable instances of his achievement in this sphere are his likenesses of Bismarck in the Hall of Fame in the Arsenal at Berlin and of the painter Menzel in the National Gallery of the same city.

Among the sculptors at Berlin who were still educated in the Rauch tradition, GUSTAV EBERLEIN cast his lot finally rather with the baroque developments championed by Begas, even passing into the rococo, and Rudolf Siemering clung more faithfully to the simpler realism of the older master. The former (born 1847) studied first at Nuremberg and then at Berlin under Rauch's pupil, Gustav Bläser. Feeling himself more in sympathy, however, with the achievements of Begas, he began his career with a series of pleasing studies of the nude, to which, for convention's sake, he gave classical or mythological titles. They are treated with more modern naturalism than similar subjects by Begas, and they have much of the rococo spirit and fondness for pretty detail. In this group may be mentioned the Thorn-extractor of the National Gallery at Berlin, Cupid as a bowman, a Greek feminine Flute-player, two Psyches, a Cupid and Psyche, and, with a pronounced rococo pettiness of theme, Venus spanking Cupid, Venus hiding Cupid's weapons, Venus binding Cupid, and Venus listening to Cupid's secret. He has continued to produce such studies of the nude throughout his life, and has gradually learned to endow them with somewhat more monumentality, with more real approximation to the antique, and at the same time with more modern conceptions of form, as in the group of Bacchantes, the Bathing Nymph, and the fountain of a Faun giving a Nymph a drink. It must be acknowledged that, from the first, Eberlein manipulated the nude with considerable skill, with more sensitiveness to physical beauty, and usually with less subserviency to Teutonic ideals of womanhood than Begas.

His public monuments conform to the baroque revival instituted by Begas, and usually consist of related figures scattered about the base, in addition to the main effigy. The list includes the memorials: to the Kaiser William I at Mannheim, Elberfeld, Ruhrort, and Altona; to the Kaiser Frederick at Elberfeld; to Kings Frederick I and Frederick William III in the Sieges-Allée, Berlin (where, as usual in the too lightly condemned thirty-two monuments of this Avenue devoted to the glorification of the Hohenzollern, the figure of each sovereign is accompanied by busts of two eminent contemporaries set upon a framing exedra, and where the historical period of the

personages represented by Eberlein provoked a more rococo treatment); and, more important, to Wagner in the Tiergarten, Berlin, and to Goethe in the Villa Borghese, Rome. His monumental production comprises also two fountains, in the style of Bernini, in the court of the palace at Mannheim. Eberlein's later works reveal an increasing tendency to adopt the sketchy technique of Rodin, notably a long series, beginning in 1898, of figures and groups depicting the early episodes of Genesis, that have been shown in the Berlin exhibitions of art. Curiously enough, he has turned recently to even more definitely religious themes from the New Testament.

RUDOLF SIEMERING (1835-1905), likewise a disciple of Bläser, particularly concerns Americans because he did the huge Washington monument at the entrance to Fairmount Park, Philadelphia (Fig. 173). It is strange that this should be the only instance in which he exhibited to any marked degree the influence of Begas's complicated baroque conceptions for memorials, with numerous subordinate figures arranged upon the base. In his other monuments he followed the soberer precedents set by Rauch, developing, however, a greater realism, usually avoiding the decorative cape, growing ever more modern, but not overcoming the difficulties of modern masculine costume. Special mention may be given to the following memorials: the monuments to Frederick the Great at Marienburg (the effigy definitely derived from Schadow's realistic prototype) and to Luther at Eisleben; the monument to the eye specialist, Gräfe, near the hospital of the Charité at Berlin, where, like Saint-Gaudens, he experimented with an architectural setting, employing a niche of dark green majolica flanked by wings with reliefs of polychrome majolica representing the cures effected by the famous physician; the more elaborate monument to the Victory of 1870 in the Market Place at Leipzig, partially suggested by Rauch's monument to Frederick the Great; the equestrian Kaiser William I at Magdeburg exhibiting, in the four subordinate equestrian statues, Siemering at his best; the monuments to King Frederick William I in the Sieges-Allée and to Bismarck at Bielefeld; the Treitschke in the garden of the University at Berlin, standing, again after a fashion followed by Saint-Gaudens, in the midst of an impressive pulpit; and the monument to Haydn, Mozart, and Beethoven in the Tiergarten, Berlin, in which the busts of the three musicians are set in a peculiar new type of triangular baroque structure devised with the collaboration of his son, Wolfgang, an architect. There are other, probably fortuitous, resemblances of the German sculptor to Saint-Gaudens, such as his predilection for low relief, in which he executed even portraits. His busts are strangely inferior to his por-

trait statues. It is not only their lack of baroque and rococo accessories that makes them dull performances in comparison with the achievements of Begas and Eberlein. A certain poverty of imagination militates against the enjoyment of all of Siemering's works.

Siemering's pupil, EMIL HUNDRIESER (born 1846), cooperated with the architect BRUNO SCHMITZ in a reaction from the way in which these baroque monuments were broken up into a number of separate, convulsed parts. Schmitz turned to architecture as the chief medium for commemorative monuments, and he gave to this architecture a huge, massive, rough, primitive character, often derived from Romanesque precedents but marked by a bizarre modernity in detail as well as in the general structure. Sculpture was ordinarily introduced into the vast architectural assemblies but played only a subordinate rôle. These gigantic piles of masonry embody perhaps better than any other one thing the pride of the Germans and of the Hohenzollern. Hundrieser executed the colossal statue of the Kaiser William I (46 ft. high), accompanied by a Victory, for Schmitz's monument on the point of land called the Deutsche Eck at Coblenz, and the figure of the same emperor for the front of the monument (213 ft. high) on the Kyffhäuser Plateau, beneath which Frederick Barbarossa is fabled to slumber (Fig. 174). The effigy of Frederick Barbarossa on the lower stage of the memorial was done by NICOLAUS GEIGER (1849-1897). The most celebrated achievement of Bruno Schmitz is the monument near Leipzig commemorating Napoleon's defeat in the Battle of the Nations. The figured adornment was executed by Christian Behrens and Franz Metzner. On the huge obelisk of the Soldiers' and Sailors' Monument at Indianapolis, designed by Schmitz, a slightly greater importance is given to the sculpture, which is chiefly due to Geiger and to two foreign masters who came to this country, the Dane Herman Matzen and the Viennese Rudolph Schwartz, a pupil of Geiger and Eberlein. Another famous monument of the same general class is that to Bismarck at Hamburg, built by Emil Schaudt and sculptured by HUGO LEDERER (born 1871). The colossal effigy that crowns the massive base is conceived as a modern Roland, probably suggested by the columns or shrines with a statue of Roland, set up in the market places of Lower Saxony in the late Middle Ages; Lederer has conventionalized the figure into rigid architectural lines with the purpose of giving the impression that it has emanated from the granite of which the whole pile is constructed. He has not confined himself to this powerful, Cyclopean manner, but has produced other works in a more normal style.

DRESDEN

In Dresden the waning breath of the new lease of existence bestowed upon neoclassicism by Julius Hähnel just sufficed to keep alive the anaemic art of his pupil, JOHANNES SCHILLING (1828-1910), who enjoyed an unmerited popularity. The death blow was given to this lingering "Hellenism" at Dresden by Schilling's disciple, ROBERT DIEZ (born 1844), who followed the tendency of the day in a more definite return to the realism of the Renaissance than Hähnel had cared to initiate. Diez, like others of the time, interested himself also in the achievements of the German Renaissance. His fountain in the Ferdinands-Platz, Dresden, represents a man, in the costume of the early Renaissance, stealing geese, and was perhaps suggested by Labenwolf's similar fountain of the sixteenth century at Nuremberg. His decoration of two fountains in the Albert-Platz with ancient marine deities, symbolizing on one Stormy Waves and on the other Calm Water, is derived from examples of the late Italian and German Renaissance; the somewhat diffuse composition and pictorial elements prove that Diez was not absolutely immune from the prevalent admiration for the baroque.

MUNICH

At Munich, the chief innovator in pictorial realism and in the resuscitation of the luxuriant sculptural decoration of the Renaissance and of the baroque was perhaps MICHAEL WAGMÜLLER (1839-1881), acting a rôle, in his smaller way, corresponding to that of Begas in Berlin.

RUDOLF MAISON (1854-1904) occupies a highly individual niche in the edifice of the art of Munich. He often exaggerated to the most impossible degree the baroque frenzy of composition, disregard for the laws of equilibrium, and pictorial proclivities, but he broke sharply with his contemporaries' habit of depending, for their forms, on the baroque of the past, and studied his own forms directly from actuality. He thus evolved a much more pronounced naturalism than any modern German sculptor hitherto considered, and he augmented this naturalism by an extremely veristic polychromy that is extended to all parts and accessories of both his large and small figures or groups. His esthetics are perhaps most typically embodied in his statuettes, the themes of which are such as had heretofore been deemed suitable only to painting and in their popular character of *genre* ruthlessly violated the tradition of pomposity and aloofness from common life that marked modern baroque as well as neoclassic German sculpture. Among the best examples of these small pieces of *genre* are: a set of

types from the Munich streets; a series of studies of nude negroes in various activities and vicissitudes, revealing Maison's passion for the exotic; and such stock-characters as a Roman augur and a laborer philosophizing. Although his Kaiser Frederick in front of the Museum of the same name at Berlin is a straightforward equestrian portrait, his other large monuments are likely to be bizarre in conception. The Teichmann fountain at Bremen, for instance, is a premonition of that unparalleled extravagance of imagination and style which has come to be a factor in the most recent German sculpture. To symbolize maritime commerce, a hideous Triton, in the midst of the monstrous horrors of the deep, drags on, opposed by a female water-sprite, a boat containing a sailor and his merchandise and guided by an adolescent Mercury. A number of his larger works suggest Frémiet's evocations from the past, notably the superbly vigorous Otho I and the two mounted heralds on the attic of the building of the Reichstag at Berlin.¹

A less eccentric representative of the revival of the baroque and rococo at Munich is HUBERT NETZER (born at Isny, 1865), who has been in demand particularly for fountains. He has recently transferred his residence to Düsseldorf. A characteristic early work is the group of Prometheus with the gift of Light crowning the New University at Würzburg. In the same year, however, the Narcissus Fountain in the court of the National Museum at Munich already reveals the beginning of Netzer's peculiar style, a combination of the baroque heritage with a partial acceptance of Hildebrand's new antiquarianism. In this Narcissus, and in the Jonah with the Whale on another fountain at Munich, he imposed upon Hildebrand's compact forms the momentary postures of the baroque. The fountain of the Norns in the Karls-Platz at Munich has more monumental tranquillity. The fusion of baroque or rococo animation with a certain degree of ancient austerity is queerest in his *putti*, for instance, in the capering sprite in a private garden at Düsseldorf and the boys seated on marine monsters at the entrance to the Jägerhof in the same city. Netzer's closest approximation to Hildebrand is the statue of the standing Lightning-Hurler, originally conceived as a symbol of the telegraph but remodelled as the god Thor to denote Teutonic military might in the late war.

AUSTRIA

Austria, being farther removed from the German centers of sculptural development, continued, through the seventies and eighties of the nineteenth century, to be satisfied with a style only slightly in

¹ Replicas of the latter beside the southeast portal of the Rathaus at Bremen.

advance of that compromise between realism and neoclassicism which marked the first half of the century. The leader in this slight advance was still a foreigner, the Westphalian, KASPAR ZUMBUSCH (1830-1915), a pupil of Schwanthaler who added to the hard, virile realism that had been imported into Vienna by Schwanthaler's older followers, Gasser and Fernkorn, a partial addiction to the baroque in the composition of his monuments and the postures of their subordinate figures. One of the most spirited statues that he left behind him at Munich is the Count Rumford in the square called the Forum, a replica of which has been set up at Woburn, Mass., where Rumford was born. His principal works at Vienna are the memorials to Maria Theresa and to Beethoven in the squares of the same names. Both of the chief effigies are seated, after a fashion that was popular at Vienna at this epoch. For the former monument, the elaborate cortège of accompanying allegorical and historical personages was suggested, as so often in German sculpture of the period, by Rauch's arrangement on the memorial to Frederick the Great; the general design, as not uncommonly in Austrian monuments at this time, was due to the architect, Hasenauer. Despite his leaning towards the baroque, Zumbusch did the colossal statue of the Emperor William I for another of the huge structures of Schmitz, the monument on the Wittekindsberg at the Porta Westphalica.

In the last quarter of the nineteenth century a real change took place, production passed into the hands of native masters, and the general style was somewhat differentiated by an Austrian rather than a German tone. The separate character of Austrian sculpture consists in a greater lightness, cheerfulness, and gaiety, consonant with the traditional spirit of Viennese life. In accordance with these qualities, the sculptors turned more to an imitation of the rococo than of the baroque. The nature of all Austrian art and even life was very much influenced at this time by the painter Hans Makart, who resuscitated in his work the turbulence and luxuriance of the manner of Rubens, infusing it with what he believed was the gorgeous riot of Venetian color. Much of the dash, the attempted grandeur, and the splendor of Makart's style was imported into sculpture.

The two chief representatives of this new phase of Austrian sculpture have been VIKTOR TILGNER and Rudolf Weyr. The former (1844-1896), born at Pressburg, was an artist of considerable distinction, who studied especially the baroque and rococo of his own country. He was so far affected by Makart that he not only sought pictorial effects of light and shade in the subtle modelling of the skin and hair but also often emulated Makart's passion for color by resorting to



FIG. 174. SCHMITZ, HUNDRIESER, AND GEIGER. MONUMENT,
KYFFHÄUSER PLATEAU

(Photo. Paul Bark)



FIG. 175. VIKTOR TILGNER. MOZART MONUMENT.
ALBRECHTS-PLATZ, VIENNA
(Photo. Stengel and Co., Dresden)

polychromy, occasionally employing colored marbles. He exhibited particular ability in the treatment of stuffs. He first rose to prominence as a portraitist. His many busts, in which he has caught and crystallized all aspects of contemporary Viennese life, are brilliant characterizations, rococo in spirit and execution, and often colored. The catalogue includes: the Emperor Francis Joseph and the Empress Elizabeth; ladies of the aristocracy, such as Charlotte Wolter, the Countess Worms, and a Frau Wagner; the actress Girardi-Odilon and the dancer Fräulein Allesch; masculine busts, such as the Hans Makart, the Count Edmund Zichy, and the Alois Schönn, in which the manipulation of the drapery is no less thoroughly decorative after the rococo fashion than in the feminine portraits; busts in which the characterization is almost painfully emphasized, such as the Gottfried von Preyer, and the musician Anton Bruckner (in the Stadt-Park, Vienna); and a few simpler likenesses, such as the Leopold Müller and the architect Hasenauer.

He soon was much in demand for the embellishment of public buildings, for instance, the rococo adornment of the Natural History Museum. In some of this decoration, as for the Hofburg-Theater, he successfully tried Frémiet's specialty, figures and busts of eminent personages of the past. In his general stylistic eclecticism, with a leaning towards the baroque and rococo, Tilgner was typical of his day. His fountains in front of the theatre at Pressburg, in the Imperial Deer Park at Lainz, the Volksgarten at Vienna, and the Imperial Villa at Ischl inevitably recall the prototypes of Versailles. In his sepulchral monuments, as for Count O'Sullivan in the cemetery of Hietzing near Vienna and for the Werndl family at Steyr, he tended to introduce mourning feminine figures after the fashion of Chapu, and it was here especially that he even tried his hand at the chastity of the antique. His first commemorative monuments, to the composer Hummel in front of the theatre at Pressburg and to Liszt in front of the theatre at Oedenburg, consist simply of busts, in the former instance with two *putti* about the pedestal. For his statue of Makart in the Stadt-Park, Vienna, he chose the costume of the time of Rubens that the painter affected, and for that of the Burgomaster Petersen opposite the Stadthaus at Hamburg, the ceremonial costume of his office. His two great monuments were done towards the end of his life: the absolutely and properly rococo memorial to Mozart in the Albrechts-Platz, Vienna (Fig. 175), with flutters of *putti* about the base, playing with musical instruments and other symbols of this composer's art and indicating the interest in the infantile form that Tilgner derived from the periods which he imitated; and the memorial

at Steyr to the founder of the rifle factory in that town, Joseph Werndl, which produces the unfortunate effect of a partial burlesque of the usual commemorative monument, since Tilgner has thought fit to garb the main effigy in a rumpled, every-day suit and the subordinate laborers about the base in working dress. Tilgner followed rococo precedents also in a devotion to the minor arts of sculpture.

RUDOLF WEYR, born in Vienna in 1847, is essentially concerned with decoration, for which he manipulates with astounding facility and rapidity the revived pictorial style of the rococo, resorting to deep undercuttings, delighting in rush and swing of movement, and excelling particularly in relief. From a sculptor so endowed, one must not demand any depth of thought, but his amazing, graceful faculty of decorative invention never flags. He has the lightness and the volatile sensuality of Vienna. Among his many pieces of decoration may be specially mentioned: the frieze of the Triumph of Bacchus on the attic of the Hofburg-Theater; his Furies and Graces on the Raimund-Theater; the frieze in the rotunda of the Art Museum glorifying the Hapsburgs as patrons of art; his charmingly conceived and differentiated *putti* with various animals in the rotunda of the Natural History Museum, and his supporting figures symbolizing the metals, flowers, plants, and trees in the Palaeontological Room; the reliefs from Grillparzer's dramas on his monument at the entrance to the Volksgarten, the statue of which was done by a Viennese contemporary of Zumbusch, Karl Kundmann; and the fountain representing Naval Power on the façade of the Hofburg. His statue of the painter Hans Canon in the Stadt-Park proves that he is no tyro in serious portraiture.

Another prominent Viennese sculptor, EDMUND HELLMER (born 1850), has done several impressive baroque monuments, such as the great Arch in the cathedral commemorating the victory of the Austrians over the Turks in 1683 and the companion piece to Weyr's fountain on the Hofburg, the Military Power. He is better, however, in his simpler, straightforward characterizations, such as the seated Goethe in the Ringstrasse at Vienna, the seated painter Schindler in the Stadt-Park, the Burgomaster Franck at Gratz, and the Empress Elizabeth at Salzburg. In his later years he has gone in very much for the cult of form, especially the nude, suggesting such French sculptors as Mercié and Marqueste. He has even indulged in the vain modern struggle for originality, seeking it, like so many of his confrères in other countries, in a vague symbolism, beneath which the critic is liable to find only a pretended significance. Examples are the tomb of Hugo Wolf in the Central Cemetery, Vienna, and the Castalia of his fountain in the court of the University.

3. THE PRESENT GENERATION

INTRODUCTION

If one seeks for a distinctive quality in the most recent Teutonic sculpture as compared with the production of other countries, he will probably find it in a more tangible proclivity for the bizarre, and this is saying much when we consider the vagaries of modern French art. The illustrations of this craze for originality resulting in extreme eccentricity are legion; there may be mentioned here in passing two wood-carvers, JOSEF HOFFLER (1879-1915), who indulged in pathological types, and ERNST BARLACH (born 1870), who has exaggerated the angularity and heaviness of his figures in order to emphasize the medium of wood and who prefers to represent the most brutal stratum of society, especially Russian peasants. Much of all this verges on Post-Impressionism, and those Germans who have definitely enrolled themselves in the new cult are as wayward as their fellows in other countries.

HILDEBRAND AND HIS CIRCLE

As Rauch was the guiding spirit of German sculpture in the first half of the nineteenth century and Begas in the second half, so ADOLF HILDEBRAND (born 1847) has given the distinctive tone to the greater part of the most recent output. It is strange also that as Begas was influenced by Böcklin at Rome, so Hildebrand, after a more or less unsatisfactory period of study at Nuremberg and under Zumbusch at Munich, should have owed the conception of his new style to another German painter resident in the eternal city, Hans von Marées, who revolutionized German art by representing man as the human animal and by studying the pictorial effects of his figures in space. Hildebrand henceforth lived in Italy for a long period, part of the time with Hans von Marées, finally settling in Florence and working out his own style in seclusion from other contemporary artistic currents. Eventually he established himself at Munich, the German city with which his activity has been chiefly connected.

He took the same attitude as Hans von Marées towards the nude form and thought it the only theme really worthy of representation. Such a conception at once directed him towards the antique, and he led the way in a reaction against the turbulence and subjective character of the prevalent imitations of the baroque to the repose and objective character of Greek sculpture. The head with him is only a part of the whole physique, not an object for the incarnation of expressiveness, but distinguished by classical impassivity. His productions, however, are anything but superficial neoclassic imitations. He

did not copy ancient prototypes; instead, he immersed himself in certain aspects of the spirit of ancient art, he thus comprehended that the teacher of the ancients had been nature, but, a true modern, he went much farther in his naturalism than the Greeks. His works are therefore modern studies cast in the mold of classical interest in the nude and of classical tranquillity and simplicity. By emphasizing the bony structure and joints of the body, by setting it solidly upon the ground, by occasionally choosing a somewhat Polyclitan physical type, and by the wonderful concentration of his forms and compositions, he laid the foundations for the recent sculptural tendency at the head of which stands the Frenchman Maillol. More than any other German sculptor hitherto considered, he fell in with the modern cult of form for form's sake. He has also been a champion in the recent happy return of sculptors to the hewing of the stone or marble themselves. He seeks so to restrict the movement of his figures and so to limit their lines that they could be contained in a cubic or at least a rectangular block, thus emphasizing the relation between the work of art and the material of which it is made. His most typical productions are male nudes, most celebrated among which is the nude young man in the National Gallery, Berlin (Fig. 176); but his feminine nudes are almost as characteristic, notably the statue entitled *Luna*.

He has not confined himself, however, to static poses. He has studied the body in many phases of activity, but even upon these he has bestowed an ancient calm and dignity and a compositional compactness that are far removed from the centrifugal frenzies of the baroque. His productions of this kind include a series of nude youths in bronze, in which he has felt the greater lightness and suppleness of the medium as he felt also the solider nature of marble. The best known of his marble embodiments of activity is the kneeling Ball-player in the Mendelssohn Collection, Berlin. In many of these figures he has, like Rodin, enriched the modern kinetic repertoire by new postures. He has incorporated his esthetics also in many reliefs, to which he gives an ancient simplicity of background without pictorial perspective, as in the plaque of the Bathing Women that he has built into his house at Munich. His peculiar manner may be seen likewise in the Wittelsbach Fountain of the Maximilians-Platz, Munich, and the Fountain with the powerfully conceived effigy of Father Rhine in the Broglie-Platz at Strassburg. Inevitably his early environment caused him to dabble somewhat in adaptations of the outer forms of the Renaissance; but the essentials remain original. Examples are: a Della Robbia-like lunette; a tomb in the wall of the



FIG. 176. HILDEBRAND. YOUTHFUL MASCULINE NUDE.
NATIONAL GALLERY, BERLIN

(Photo. Dr. Fr. Stödtner, Berlin)



FIG. 177. KLINGER. BEETHOVEN. MUSEUM, LEIPZIG

(Photo. E. A. Seemann)

Southern Cemetery, Munich; and his bronze nudes, the thinness of which was doubtless derived from the Quattrocento.

Hildebrand's portraits also inaugurated a new era in German sculpture by their very pronounced and direct naturalism and characterization, by their simplicity, by the objective approach from which the sculptor excludes his own interpretation, and by the study, even in such subjects, of form. Among many examples may be mentioned the busts of Böcklin and Pettenkofer in the National Gallery, Berlin, of the old lady, Frau Fiedler, in colored terracotta, and of the Archduke Karl Theodor of Bavaria. Some of his finest busts have been executed for monuments, for example, those of Brahms and Otto Ludwig in the English Garden at Meiningen. The equestrian Bismarck at Bremen is not only an epitome of Hildebrand's style, but constitutes itself a prime example of the marvellous compression of force and character into a single figure or group which is perhaps Hildebrand's most memorable attainment. In the same category belongs the equestrian statue of the Prince Regent Luitpold in front of the National Museum at Munich.

Hildebrand has embodied his esthetic propaganda in a book, "The Problem of Form," which has exerted a wide influence, especially in a definite school of pupils at Munich. Some of his imitators have returned to antique costume or the nude even for portraits. His most faithful follower at Munich is perhaps HERMANN HAHN (born 1868). Examples of the characteristic quiet and concentration are his bronze nude youth upon a horse, the equestrian Moltke upon the outside of the Liebfrauen-Kirche at Bremen, with purposed reminiscence of the medieval, so-called Conrad III in the cathedral of Bamberg, and the nude Goethe at the junction of Diversey Boulevard and Lincoln Park, Chicago, the colossal size of which has resulted in awkwardness and the attempted idealization of which has produced only a smirking stupidity. The restrained force of his master he has incorporated in the statue of Liszt in the Park at Weimar. The intensity of Hildebrand's portraiture he has reproduced in the elderly Frau S., and in the younger feminine bust in the Glyptothek, Munich. He emulates Hildebrand also in a reversion to the Renaissance. His very naturalistic *putti*, as on a fountain beside the Liebfrauen-Kirche at Bremen or, in relief, on a balcony at Rudolstadt, are derived from the Quattrocento rather than from the rococo.

The representatives at Dresden of the style inaugurated by Hildebrand have been AUGUST HUDLER (1868-1905) and GEORG WRBA (born 1872), the latter of whom has done much decoration of buildings.

ARTUR VOLKMANN, who was born at Leipzig in 1851 but obtained part of his first artistic education at Berlin under Albert Wolff, a pupil of Rauch, and LOUIS TUAILLON, who was born at Berlin in 1862 and educated there under Begas, were as much indebted directly to Hans von Marées, during their very long sojourns at Rome, as to Hildebrand. The style of the former is perhaps more circumscribed by a dependence upon ancient models than that of any other sculptor of this group, and for this and other reasons he usually tints his productions. With all his exemplification of fine theories, like many a compatriot of his he is fatally lacking in a sense of physical beauty. Among his works may be mentioned his early relief for the tomb of Hans von Marées in the Protestant Cemetery, Rome, and a recent statue of a seated masculine nude.

The two most celebrated works of Tuailon are the mounted Amazon in the National Gallery, Berlin, one of the most praiseworthy examples of the infusion of modern naturalism into a noble antique mold, and the equestrian Kaiser Frederick near the railway station at Bremen, in which he has dared the atavism of a Roman emperor's military garb, clinging so tight as to give the effect of a nude. The seated effigy of the monument to Robert Koch at Berlin preserves in a high and impressive degree the solid repose and simplicity of the school to which Tuailon belongs.

A somewhat younger product of the Berlin Academy, more or less related to this tendency, is FRITZ KLIMSCH (born 1870). Characteristic nudes by him are the Sower, a kneeling feminine bather (arranged according to Hildebrand's compact compositions), and a sitting youth and a maiden on the mausoleum of the Meissner family at Leipzig. Other works of his attempt the posturing of Rodin.

The Swiss, HERMANN HALLER (born, Bern, 1880), whether consciously affected by Hildebrand or not, has many qualities that make him perfectly at home in the *milieu* created by the German master. Despite his *début* as a painter, in becoming a sculptor at Rome he also acquired a truly sculptural sense. In the fashion of Hildebrand, he likes to give to his studies of form no more ambitious titles than such terms as Standing Maiden, Walking Maiden, *etc.* He usually prefers rather lank bodies. Their main lines are based upon modern naturalism, but the modelling is partially simplified. Even when he sets his figures in restrained movement, he endows them with an antique restfulness and dreamy dignity. He bids fair to prove the most talented perpetuator of Hildebrand's principles, but he brings to this task a highly personal conception of physical beauty and infuses the style with his own strongly developed individuality.

The sculptor who has introduced Hildebrand's sober monumentality into the animal world is AUGUST GAUL (born 1869). As a pupil of Begas, he did the superb lions on the Kaiser Wilhelm-Denkmal. At Rome he came into contact with Tuaillon. Although his forms have a pleasing origin in a careful study and understanding of nature, the modelling is much more summary than with Barye, being reduced to a few broad essential lines and planes, and sometimes it approaches the schematic treatment of modern imitations of the Romanesque. He has departed so far from Barye's precedent of savage conflicts, that, with one or two exceptions, he does not represent his animals in movement. He has been obedient to Hildebrand's precepts in doing his own hewing and casting. One of his particularly delightful tricks is the embellishment of fountains with aquatic birds — ducks on the Hardenberg-Strasse, Charlottenburg, penguins in a private park at Wannsee. He has also been unusually felicitous in his groups of goats.

The achievement of RICHARD ENGELMANN (born 1868 at Bayreuth) is transitional from the norms established by Hildebrand to the manner of those German sculptors who have subscribed to the principles of Maillol. After floundering about in many different styles at Munich, in Italy (where he met Hildebrand and Böcklin), and at Paris, he finally, at Berlin, hit upon a form of plastic expression in which he has felt that he can rest with satisfaction. He represents feminine nudes of distinctly lusty builds, endowing them with heroic repose and, within certain limits, simplifying the modelling. He affects a certain primitive roughness of finish and prefers lime-stone as a medium. His two most familiar works are reclining females for fountains in the garden belonging to the Gosling family at Osnabrück and in the Stadt-Park at Görlitz.

The most prominent German sculptors who have been affected by Maillol are BERNHARD HOETGER and WILHELM LEHMBRUCK, both of whom studied first in the Academy at Düsseldorf. The former (born 1874) evolved his style through a decade's sojourn at Paris, where he first supported himself by doing figurines of types of the street and of laborers in the impressionistic manner of Rodin and then reacted towards the monumentality of Maillol. His best known achievement is the fountain at Elberfeld with the allegorical figure of Justice, the basin of which is upheld by lions conventionalized in the Romanesque fashion. Other typical works of Hoetger are: a walking nude youth; three feminine nudes strongly suggestive of Gauguin — a seated Eve, a woman standing in front of a bird, and a woman kneeling on a bird, called "Worship"; and (more natural than

the usual productions of the school) a half-length portrait of Frau Simons.

Lehmbruck, who was born in 1881 and took up residence in Paris in 1910, has executed stocky feminine nudes in the fashion of Maillol; but more recently, giving his allegiance to the general principles of Post-Impressionism rather than only to Maillol's interpretation of them, he has turned, with vague reminiscences of the Romanesque and of Donatello, to the other extreme of leanness and elongation of form, in a rather celebrated kneeling feminine figure, which is certainly one of the worthiest products of the new movement.

KLINGER

At the other pole from the tendencies sponsored by Hildebrand and Maillol stands the sculpture of the painter and engraver, MAX KLINGER (1857-1920). He studied everywhere — in his own country, at Brussels, Paris, and Rome; but he evolved one of the most personal styles in the annals of art. In 1893 he resumed residence in his native city, Leipzig. In contrast to the objective standpoint assumed by Hildebrand and his circle towards their productions, Klinger's creations are intensely subjective. They are crystallizations of his own ideas, and since these ideas are peculiar, the resulting statues are to the ordinary mind forbiddingly peculiar. Even the images of his sitters are passed through the crucible of his own mind, and the portraits therefore do not always tally with the general opinions upon the personalities in question. His later compositions, especially, tend to desperate intricacy, and defy the interpretative faculties of a normal mentality. The question is: are these conceptions really great or at least great enough to repay the amount of effort necessary to extract their meaning? Is the queerness due to real depth and subtlety of imagination? Or is all this mystification only a kind of *camouflage*? One thing seems certain: that, generally speaking, Klinger was not trying to play a trick upon us but that he had a truly German belief in the absolute importance of those products of his essentially German imagination which he incarnated in his works. It must be admitted, however, that his eccentric poses often seem to have no other reason except eccentricity for its own sake. Occasionally peculiarities were provoked by the limited size of the block of marble that Klinger chose before he began to hew his statue, as in the case of the absence of arms from the Amphitrite of the National Gallery, Berlin. The answer to the question about the greatness of Klinger's ideas will depend upon the individual critic's scale of mental values, and even if the response is affirmative, there remains the doubt as to whether a work of art should not express its

significance directly without the need of study or interpretation. In any case, since Klinger was largely self-taught in sculpture, his technical skill is not always equal to the expression of his curious conceptions, and his rendering of form is not always correct. The many details are not likely to be welded together into a compact composition.

A second difference from Hildebrand may be discerned in Klinger's addiction to the pictorial and decorative in sculpture. He often revealed, particularly in his nudes, an unexpected sense of plastic form, but his compositions, multiplication of accessories, and above all his polychromy are merely a transfer of the principles of his paintings into his sculpture. His polychromy is the most *recherché* that we have hitherto encountered. Not only did he tint his marbles, but he travelled all over Europe in search for stones of strange and delicate hues, and with these he was likely to combine metals and here and there, for accents, as in the eyes, even precious gems. In his statue of Beethoven in the Museum at Leipzig (Fig. 177), for the flesh he has employed a warm, lightly colored Greek marble, for the mantle Tyrolian onyx, for the throne bronze of varied patinas with ivory carvings of decorative heads, for the eagle and rock at his feet Pyrenean marble. In the pupils of the eye he was fond of using amber. He even anticipated Futurism by attempting such verism in polychromy as lighting by small incandescent lamps or the representation of water by a solution of ether. The principal part of the execution he usually carried out himself.

Of Klinger's works the following may be chosen as characteristic. In the Salome of the Leipzig Museum he has sought to embody the typical seducer of masculine virtue, which is represented as ignominiously defeated in the heads of two sensual, youthful and aged, victims at the bottom of the composition. Beethoven is conceived almost nude as an Olympian Zeus upon a cloud-borne throne, before which cowers the eagle and upon the sides of which the fall of man and his spiritual and carnal redemption are symbolized by reliefs of Biblical and mythological content in a juxtaposition more blasphemous than any projected by the Renaissance. Such juxtapositions occur also in Klinger's painting. The intention was to suggest the fusion of paganism and Christianity that Beethoven meant to embody in a tenth symphony, as the decorative heads of children incorporate the scherzos. His extraordinary poses may be illustrated by the Bathing Maiden of the Leipzig Museum. The employment of portraits largely as themes for his own improvisation is exemplified by the powerful busts of Liszt in the Leipzig Museum and of Nietzsche in the Nietzsche-Archiv at Weimar. More recently Klinger was somewhat af-

fected by Rodin in the involved grouping of his figures and in a renunciation of finish at certain points which is very like that of the French master. Both the so-called Drama of the Albertinum, Dresden, and the monument to Brahms in the Music Hall, Hamburg, may be included in this statement. The arbitrarily, not to say madly, arranged figures of the former have baffled any sensible interpretation. The composition of the monument to Brahms is apparently based upon Rodin's original designs for the memorial to Victor Hugo; the effigy itself is derived from Rodin's Balzac. Evidently the Muse is inspiring Brahms by touching his finger, but no explanation of the remaining forms has been suggested beyond a vague symbolization of the composer's music.

AUSTRIA

The most distinguished very modern sculptor whom Austria has a right to claim is FRANZ METZNER, born at Wscherau in Bohemia in 1870, trained largely in Berlin, then beginning in 1903 a professor at the School of Industrial Art, Vienna, and finally again a resident of Berlin. His principal works are found in the decoration of monuments and buildings, and he himself tried his hand at architecture. He also designed, for his monuments, impressive structures that recall the achievements of Bruno Schmitz. The glyptic and heroic qualities of his style have fitted him better than any other for the adornment of Schmitz's architectural piles. The modern sacrifice of realism to esthetic purposes has taken the shape, with him, of an arbitrary treatment of the human form in order to bestow upon it architectural lines and to force it into given architectural spaces. His attitude is very like that of the Romanesque sculptor, except that he exhibits greater anatomical knowledge. He conventionalizes the body, however, almost as much as his Romanesque predecessors, although he never coerces it into quite such rigid lines as Lederer in the Bismarck. He chooses powerful figures and stresses certain masses of muscles to such a degree that they stand out themselves like blocks and lines in architecture. In his contorted and straining giants he has sought to embody the modern concept of the struggle of man against fate. His productions include: a fountain at Reichenberg in Bohemia, the basin of which is borne by ten heroic masculine nudes crushed beneath the weight and the summit of which is crowned by another colossal nude youth symbolizing probably the triumph of the human spirit; the embellishment of the façade of the Rheingold Wine House at Berlin, the architecture of which is by Bruno Schmitz; the monument to the dialect poet, Franz Stelzhamer, at Linz, where not only the head of the effigy, as usually in his portraits, but even the modern

costume is conventionalized into architectural lines and masses; the memorial to the Emperor Joseph II at Teplitz in Bohemia, the effigy of which is only less architecturally treated than the Stelzhamer; and, most important, the major part of the sculpture of the Leipzig Monument.¹ Typical are the twelve gigantic warriors that surround the exterior of the Monument at the summit and, in the crypt of the interior, the colossal masks of fate in front of which stand mourning knights.

¹ Cf. above, vol. II, p. 169.

CHAPTER XXV

MODERN SCULPTURE. BELGIUM

1. THE SCHOOL OF 1850

THE troubled days, for Belgium, of the first years of the nineteenth century — the subjection to France until 1815 and the union with Holland until 1830 — did not afford a propitious environment for the inception of that country's great modern art and postponed its development. Not before Belgium had acquired her national independence did her sculptors begin to grow restive under the oppression of an unusually debilitated form of neoclassicism borrowed from France. A group of them, who attained the maturity of their powers and of their production about 1850, although still encumbered with the fetters of neoclassicism which they dared not shake off, struggled heavily on towards truth of representation, so that their successors, the great masters of the second half of the century, could start from a more advanced point in the general race of the nineteenth century for the naturalistic goal. The most interesting personalities in this group were: the still largely conservative GUILLAUME GEEFS (1805-1883); the more naturalistic CHARLES AUGUSTE FRAIKIN (1817-1893); LOUIS EUGÈNE SIMONIS (1810-1882), who was influenced by Romanticism, as in his equestrian Godfrey of Bouillon in the Place Royale, Brussels, and consequently manifests more dramatic *verve*; and JOSEPH JACQUES DUCAJU (1823-1891), the nude of whose figure of the early national hero, Boduognatus, in the Boulevard Léopold, Antwerp, is well modelled. The portrait statues of these artists attained that average of moderate realism which characterized such subjects throughout Europe and the United States. Good examples are Geefs's standing effigy of Count Belliard in the Rue Royale, Brussels, still retaining the decorative mantle, and Fraikin's group of the Counts Egmont and Hoorn in the Place du Petit Sablon of the same city.

2. THE MODERN NATURALISTIC GROUP

None of these sculptors would arouse the expectation of the tremendous international significance assumed by the Belgian school beginning with the last quarter of the nineteenth century. The progress has been due partly to persisting contact with France, but more

largely to the personal genius of a few great innovators. The most tangible quality of the new Belgian school is its emphatic naturalism. It is as if the old medieval Flemish naturalism, that had appeared again in the baroque period only to be suppressed once more by neo-classicism, now manifested itself with its quondam vigor. The recent sculptors of Belgium may be divided into those who found their chief inspiration in this naturalism, and those who, though profiting by it, yet were more closely related to the group of masters in France who maintained a modernized and sensualized classicism or were influenced by the Renaissance. The esthetic center of Belgium has become the capital, Brussels, where virtually all the masters have eventually taken up their residence. Because of the facility for the importation of ivory afforded by the annexation of the Congo, Belgian sculptors, especially Julien Dillens and Charles Samuel, have shown a peculiar fondness for this material and have sometimes combined it with bronze in imitation of the chryselephantine antiques.

The first instances of the favorite themes of the naturalistic group drawn from the life of the lower classes began to appear in the early eighties. The example of the French painter Millet may have had something to do with their vogue. Guillaume Charlier executed in 1880 his statue of the young girl miner, belonging to M. Gillieaux at Châtelet, and in 1882 the more classical Miller on one of the pillars of the grill surrounding the Square du Petit Sablon at Brussels; but since his most characteristic works were done later and were probably influenced by Meunier, his achievement will be considered on a subsequent page. GUILLAUME DE GROOT (born, Brussels, 1839), one of the first great innovators of the modern Belgian school, executed in 1881 for the vestibule of the railway station at Tournai an heroic figure of a workman as a glorification of labor. Though influenced by Michael Angelo and somewhat idealized, it is faithful enough to actuality to constitute a worthy precedent for Meunier. It is distinguished by the spirited energy that marks much of De Groot's output, notably the eight bronze Heralds on the Maison du Roi, Brussels. His portrait busts also are powerfully individualized.

The undisputed foreman of this group, CONSTANTIN MEUNIER of Brussels (1831-1905), elevated his naturalism to the high plane in which he is ensconced as one of the two or three greatest sculptors of modern times. Launched on his career by his older brother, the engraver Jean Baptiste Meunier, he studied at the Academy in Brussels under Fraikin; but unable to find his own vein and chafing amidst the still lingering traditions of neoclassicism, he soon forsook sculpture for an impressionistic and realistic kind of painting. About 1880,

influenced by his friend the painter Charles de Groux, who was the first in Belgium definitely to make the burdens and sorrows of the poorer classes the chief part of an artist's repertoire, Meunier began to paint topics drawn from observation of workmen and of Belgian industries. The proper chord in his being at last resounded sympathetically. Stirred by the wonderful plastic qualities of the laborers whom he watched and feeling instinctively the inadequacy of the pictorial medium for the expression of their forms, he returned again in 1885 to sculpture, and although over fifty years of age, soon achieved an international reputation and exerted an incalculable influence upon the art of Europe. Whatever mere suggestions he may have derived from the prototypes of Charlier and De Groot, it was his genius that justified and popularized the cult of labor as a sculptural theme throughout the world.

Meunier studied and represented many different sorts of laborers, but his favorite themes were puddlers¹ and miners (Fig. 178, the *Return of the Miners*). It has often been pointed out that he stressed the sorrow and burden of the workman's lot, and this idea, which colors more or less all his productions, received its most definite and powerful expression in the group called *Fire-damp* in the Sculpture Museum, Brussels, representing a wife or mother bending in anguish over the body of her loved one, a miner killed by the explosion of gas. But in the midst of a false modern sentimentality about labor, which looks only at the oppression of the workman and refuses to see the other side of the picture, the happiness in physical exertion and the dignity of his calling, we are apt to forget that Meunier never neglects to emphasize also the true nobility of the laborer and the strength of character that results from honest toil. Someone has said that in the great statue of the *Dockhand* in the Brussels Museum he has embodied the victory of the workman over the hardness of his lot, in the seated *Puddler* of the same Museum the passion for work, and in the *Smith*, also in the same place, the restfulness of conscious power. The head of the type of workman that recurs again and again in Meunier's productions, suggests, to be sure, a rather low type of mentality occasioned by his arduous life, with eyes set far back and the pronounced nose continuing the line of the receding forehead; but the jaw and the cheekbones are strongly marked, and often the faces are of a higher order. He has also discerned better than any other sculptor the esthetic values of the laborer's body, molded, muscularized, made lithe, and hardened by toil. He was seldom betrayed into exaggerating the sinewy build into gauntness. He gained, by

¹ Handlers of iron in a reverberatory furnace.



FIG. 17-8. MEUNIER, RETURN OF THE MINERS

(Courtesy of Monsieur Jacques-Meunier)



FIG. 179. LAMBEAUX. "L'IVRESSE."

(From "La sculpture belge contemporaine," by Egon Hessel, with the courteous permission of the author.)

the most painstaking effort, a thorough knowledge of his subject's anatomy, but he then ascended far above the regions of a literal naturalism and, within certain limits, simplified and idealized the laborer's form until it took on the lines of an eternal and almost classic beauty. Carrying his training as an impressionistic painter into his sculpture, he purposely modelled in a rather summary fashion, outlining only the significant parts and relying for characterization very much upon the general pose and gestures. Perhaps because he remembered something of the neoclassic lessons of his youth, he elevated the laborer's body into the sphere of the heroic. It may have been also the staid traditions of the old school that helped him to avoid, even in such a theme as the Fire-damp, the pitfall of the theatrical, an achievement the difficulty of which is unpleasantly demonstrated by modern writers on labor. In the classes of laborers that he represented, costume was already reduced to its lowest terms, a pair of light and close-fitting trousers, very occasionally accompanied by as tight a jerkin or a leathern apron, so that the muscular forms are clearly outlined underneath and can be treated as if nude. The slight garments fall into such easy lines as not to present in themselves any hard problem.

Meunier's medium was bronze, but he preserved in it the freshness and uneven surfaces of a sketch. He began with statuettes and continued to work at times on a small scale for the rest of his life; but he conceived even these figures in a monumental mood and often developed them afterwards into large statues. Despite the high merit of his separate figures, his greatest work perhaps is to be sought in his reliefs. It was here, of course, that his modern pictorial proclivities had their fullest play, but in his backgrounds of landscape he did not indulge in deep pictorial perspective and only indicated rather than defined details.

The Dockhand and the Smith, already mentioned, belong to a great monument to Labor, the parts of which were eventually set up in the Museum of Brussels. The other parts include: three more bronze statues, the Sower, the Miner, and a personification of Motherhood; and four reliefs in the unusual medium, for him, of stone, embodying the acme of his achievement and representing agriculture, mining, industry (symbolized by toil in a glass factory), and commerce (symbolized by the unloading of a ship). Among the other famous works of Meunier may be mentioned: the man upon a horse at the watering-place (in the Square Ambiorix, Brussels); the Reaper, symbolizing June (in the Botanic Garden, Brussels); and the bronze reliefs of the Puddlers (Luxembourg, Paris), and of the Departure of the Miners.

But Meunier had his limitations. Whenever he made excursions from the only sphere with which he was really concerned into the field of portraiture or of ideal or religious subjects, he became second-rate. He executed several works of sacred purport, but the only one that has anything like the interest of his many glorifications of labor is the poignant group of the Father receiving the Prodigal Son.¹

The two Belgian sculptors whose production is most analogous to that of Meunier and who have apparently been influenced by him are PIERRE BRAECKE and Guillaume Charlier. The former (born at Nieuport, 1859) received his first important training from Paul de Vigne. He has done the usual number of modern nudities; but his most characteristic work is devoted to laborers, to the indigent, and the downtrodden. He does not, like Meunier, discern and enhance the beauty of such themes. His aim is rather sentimental than esthetic, and he stresses the pathos and the suffering of these obscure existences. Easily accessible examples are the mother forgiving her son in the Brussels Museum, the figure of an old woman gathering fagots called Winter in the Botanic Garden, and the monument to the philanthropist Édouard Remy in the Marché au Grain, Louvain, the bust of whom is accompanied by a poverty-stricken man and woman, each with wretched children.

GUILLAUME CHARLIER of Brussels (born 1854) obtained his technical training under Guillaume Geefs, De Groot, Simonis, and Van der Stappen and at Paris under Cavelier; but he has represented almost exclusively the existence of the less favored classes from which he himself had sprung, especially fisher-folk. Among the best known examples are a series of busts of old sea-dogs, the relief of four mariners assisting a boat to leave the port, and the Monument of the Fishermen (the two latter works in the Van Cutsem Collection, Brussels). In another cycle of subjects, from the peasant life of Italy, he attains a certain mild and homely beauty. Examples are the Prayer of the Brussels Museum, the Maternal Anxiety and the young Water-Carrier of Palermo, both in the Van Cutsem Collection, the young Mother holding her child in the possession of M. Damiens, Brussels, and the old man and woman before the Cross in the Havas Agency, Berlin. Almost all these works edge upon the pathetic; but when he essays more distressing themes from the existence of the under-world, as in the group of blind, oriental beggars in the square beside the lateral entrance to the cathedral of Tournai, he is less poignant than Braecke. It has already been pointed out that he anticipated Meu-

¹ Of two versions, the example in the National Gallery, Berlin, represents the father with a beard.

nier by one or two instances of the characteristic Belgian themes; but since the series of his most typical productions began at about the same time as Meunier achieved his first successes, it is likely that he was influenced to continue in this vein by the vogue that his rival was bestowing upon a similar repertoire. He usually clothes his men and women so heavily that he misses Meunier's opportunity for introducing the interest of the nude. Even when, as in the *Woodsman of the Botanic Garden*, Brussels, he intrudes directly into Meunier's sphere and models the half-clothed laborer, he fails to make the most of the esthetic possibilities. Charlier has done his stint of portraits and of public monuments, especially for the city of Tournai, but finding himself outside of his chosen mode of expression, he here succeeds in being little more than commonplace.

Naturalism of quite a different species from that championed by Meunier and his fellows is embodied in the output of JEF LAMBEAUX (born, Antwerp, 1852—died, Brussels, 1908). A native of the most Flemish part of Belgium, he retained little of his lessons from Guillaume Geefs, but set himself to the task of resuscitating and transferring to sculpture the art of the great painters of Antwerp in the seventeenth century, Rubens and Jordaens. With such an esthetic purpose it was natural that he should be influenced by Carpeaux and Dalou, and he actually tried his hand at a madly involved version of the popular French subject, *Ugolino and his sons*. But although his treatment of the skin may not be as subtly pictorial as that of Carpeaux, he went far beyond his French models and at times beyond Rubens and even Jordaens in the corpulency of his feminine forms, in the muscularity of his masculine forms, in his impetuosity, and in the impassioned baroque intricacy of his compositions. The group called the *Kiss* in the Antwerp Museum is as yet only premonitory of his developed style. His best known and most characteristic productions are: the group called "*La Folle Chanson*," in the Ave. Palmerston, Brussels; groups entitled "*L'Ivresse*" (Fig. 179) and (in the Museum, Liège) the *Bitten Faun*; the *Wrestlers* of the Brussels Museum; the labyrinthine high relief of the *Human Passions* in the Parc du Cinquantenaire, Brussels, partially derived from Rubens's "*Fall of the Angels*" at Munich; and (once more with a reversion to old Flemish prototypes, this time to the fountains of Gian Bologna and his school) the fountain of the mythical hero of Antwerp, *Brabo*, in the Grand' Place of that city.

Of plain, straightforward naturalism, unadorned either by the idealizations of Meunier or the archaisms of Lambeaux, the chief exponent is JULES LAGAË, born at Roulers in the Flemish part of

Belgium in 1862, and a pupil of Van der Stappen and of Lambeaux. His first important work, similar in theme and execution to Rodin's *Burghers of Calais*, was the bronze group in the Ghent Museum, called *Expiation*, representing two old men, according to an old Flemish chronicle, worn out by a life of atonement for the crime of parricide. His most notable contributions have been a long series of vigorously realistic and direct portrait busts, including a group of his wife and baby (Brussels Museum), a group of his two parents in local costume (Fig. 180), the old "Philosopher," the Léon Lequime, the poet Guido Gezelle (Parvis Notre Dame at Courtrai), and the Archbishop of Malines, Goossens. He has recently been engaged upon a monument to commemorate at Buenos Ayres the fiftieth anniversary of the Argentine Republic.

3. THE MODERN ACADEMIC GROUP

The more academic group, if they are less original, yet can boast that their founders, Paul de Vigne and Charles van der Stappen, by moderate applications of naturalism, became the leaders in freeing Belgium from the lingering chills of neoclassicism. The dependence of this group upon the more conventional among the French masters resulted in the characteristic and often somewhat sensual cult of the nude body for its own sake. They were influenced, of course, by the more naturalistic coterie, and it is often rather a matter of whim whether we place a sculptor in the more conservative or more progressive class.

PAUL DE VIGNE (1843-1901), born at Ghent of an artistic family, conceived a youthful admiration for the work of the great French emancipator, François Rude, and later in life reechoed dimly the Frenchman's power of romantic portraiture in his joint statues of the local heroes Breidel and De Coninc at Bruges. In his late twenties and thirties he gained stimulus for an effort at greater truth of representation, like so many others, from a long study in Italy of the Quattrocento, especially Donatello, and he likewise resided for five years at Paris. All these influences he fused together into a style which was rather cloyingly tender and delicate and never inspired, but in which there was manifest a growing admiration for the true art of antiquity in distinction from its neoclassic travesty. Typical examples of this manner are the feminine *Immortality*, the sleeping, girlish street musician called the *Poverella*, the ivory bust of *Psyche*, all in the Brussels Museum, and, like the sepulchral conceptions of Chapu, the mourning woman at the tomb of the liberal leader Metdenpenningen in the cemetery at Ghent. The group of the Corona-



FIG. 180. LAGAE. BUSTS OF SCULPTOR'S PARENTS

(From "La sculpture belge contemporaine" by Egon Hessling, with the courteous permission of the author.)

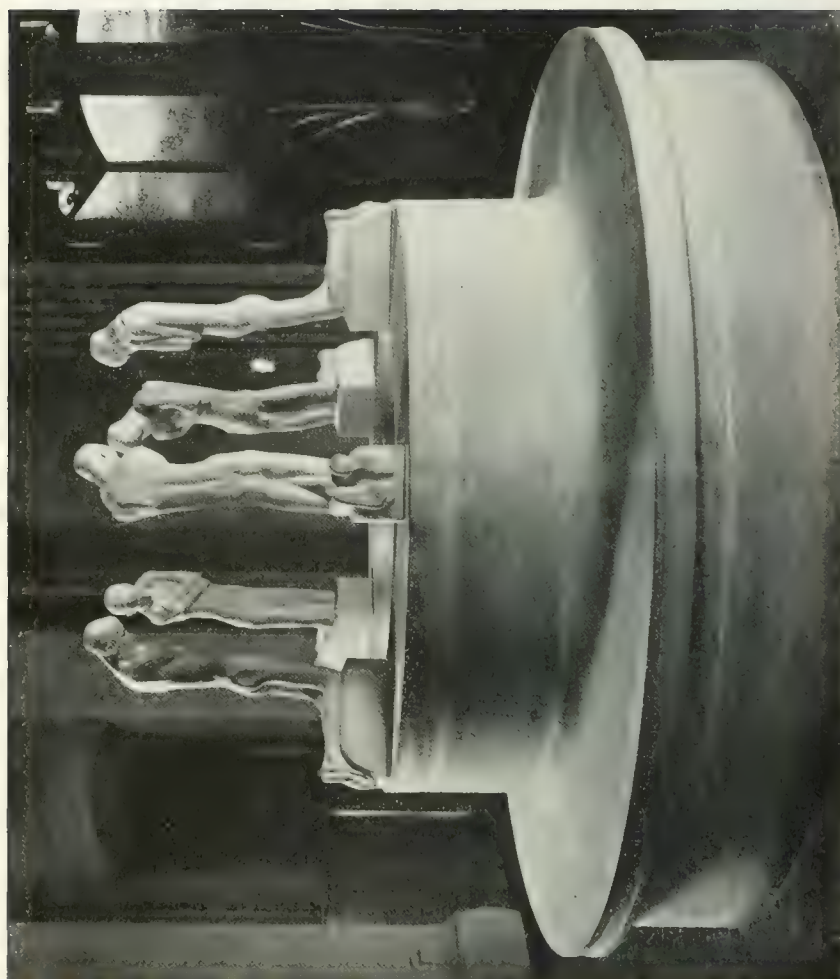


FIG. 181. MINNE. FOUNTAIN. FOLKWANG MUSEUM, HAGEN, WESTPHALIA

(Photo. Deutsches Museum, Hagen)

tion of Art in front of the right wing of the Palace of Fine Arts, Brussels, was apparently affected by Rude's Departure of the Volunteers and reveals an unexpectedly heroic mood in which Paul de Vigne's classical tendencies found a more congruous outlet.

CHARLES VAN DER STAPPEN of Brussels (1843-1910) was more vital, forceful, and original. As he grew older he accepted more and more of the naturalistic principles and was influenced especially by Meunier. In the capacity of teacher he had great success in training many of the leading figures of the younger generation. Much of his earlier work witnessed to his talent as a sculptural decorator of architecture. Even his first famous productions, such as the Man with the Sword in the Brussels Museum and the group of the Teaching of Art in front of the left wing of the Palais des Beaux Arts, Brussels, revealed a more naturalistic treatment of the nude than Paul de Vigne essayed. A fully developed naturalism appears in the William the Silent of the Square du Petit Sablon, Brussels; in the group of wrestlers called the Death of Ompdrailles (from the novel of Léon Cladel) in the Rond-Point of the Avenue Louise, Brussels; in the monument at Schaerbeek of the landscape painter Verwée; in the St. Michael of the Salle Gothique of the Hôtel de Ville, Brussels, a conscious reversion to the Gothic of the fifteenth century; and (as one of the unmistakable instances of a dependence upon Meunier) in the group of resting workmen called the Builders of Cities in the Parc du Cinquante-naire, Brussels.

JULIEN DILLENS, born at Antwerp but resident at Brussels (1849-1904), equalled Van der Stappen's general average of truth to nature, although he never went quite so far as Van der Stappen sometimes dared. Both of them permitted themselves more sensual types in the nude than Paul de Vigne. Dillens was less vigorous than Van der Stappen but more attentive to grace, tenderness, and rhythm. Like Chapu, he excelled in feminine sepulchral figures, such as the kneeling and mourning girl of the Brussels Museum. The personification of the Silence of Death at the entrance to the Cemetery of St. Gilles, Brussels, has a general similarity both to the monument of Mrs. Adams by Saint-Gaudens and to the Genius Guarding the Secret of the Tomb in the Luxembourg by the Frenchman, Saint-Marceaux. Other typical works are the Fame of the Botanic Garden, Brussels, and the two rococo figures for the Anspach Monument in the Place de Brouckère of the same city. He showed a special predilection for ivory: well-known works in this medium are a feminine nude called Allegretto and a head of Minerva, parts of which are in bronze. His historical statues, such as the Jean de Nivelles on the façade of the

Palace of Justice, Nivelles, or the St. Louis at Épernay, France, seem no more than worthy examples of a good sculptor's routine and prove that his gifts did not lie this way. Radically different from his usual style are the bizarre conception and rather crass realism of the central figure of the Judge, in his youthful work, the group symbolizing Justice in the Palace of Justice, Brussels.

THOMAS VINÇOTTE (born near Antwerp, 1850) studied in the Academy at Brussels and under Cavelier at Paris; and in such early works as the nude (!) young Giotto of the Brussels Museum or the relief of a Bacchic revel symbolizing Music on the façade of the Palais des Beaux Arts he retained much of that modernized form of neo-classicism exemplified by his French master. In the relief of Music he had already evolved stylistic peculiarities that have marked much of his later production, especially the pediment of the Royal Palace at Brussels representing the personification of Belgium between groups symbolizing Industry and Agriculture. He purposely neglects modeling in certain sections so as to give the impression of a sketch, and he attains a highly developed fluidity of line. Vinçotte's hand has been particularly in demand for decoration of public buildings and for the embellishment of public squares or gardens. He has made a specialty of human or mythological figures combined with spirited horses, and in these groups he reverts more or less consciously to the style of the French seventeenth century as exemplified by Le Lorrain and Guillaume Coustou I. The best known instances are the Horse Tamer of the Avenue Louise, Brussels, and (reminiscent of Versailles) two groups of Tritons with steeds in the park of the royal castle of Ardenne. Although all this production is very respectable, it is rather for his portrait busts that he will be remembered. For these he casts aside his modern classicism and employs a degree of naturalism which, in conjunction with a frequent decorative treatment of the drapery, again recalls the baroque and rococo. With the possible exception of Lagaë, who is more penetrating in his realism, he is the most distinguished portraitist that the modern Belgian school has produced, and if not in quality, he certainly surpasses Lagaë in the quantity of works of this sort. The list includes the Belgian aristocracy of blood and of intellect. The following should receive a star: King Leopold II and his queen, the architect Maquet and the burgomaster De Mot, all in the Brussels Museum, the Countess Louise de Mérode, and the Duchess d'Arenberg.

It is particularly arbitrary to place VICTOR ROUSSEAU (born at Feluy in Hainaut, 1865) in this coterie, since, although his modes of conception and the thoughts contained in his works are academic, his

bodies are more naturalistic. Trained under Van der Stappen and in France and Italy, he has a characteristically modern enthusiasm for the nude form for its own sake, and, doubtless bewitched by Rodin, he likes to bestow upon it perversely eccentric postures. He prides himself on going further and enshrining an idea in each of his works. Certain it is that he has cultivated the popular modern vaporizings more than any of his Belgian rivals. How far these ideas have any real existence or value may be a question to others. In any case, what idea there is, usually turns out to be painfully modern in its futile abstractness. The bust of a dreaming girl in the manner of the Sienese Quattrocento he calls simply "Happy" (Van Cutsem Collection, Brussels); he creates a group of three love-sick, nude women of different ages and dignifies it with the high-sounding title of "Sisters of Illusion" (Brussels Museum); three advancing masculine nudes of different ages he dubs "Towards Life" (Brussels Museum); a seated masculine nude in an eccentric position surprises us with the name of "Summer," and another, kneeling, becomes "Before the Stars"; in one instance he actually descends to the trite vulgarity of "Blind Fate." As frank studies of form these works would be interesting, for Rousseau has much technical skill, especially in the rendering of difficult attitudes and movements; but he almost spoils them by trying to pretend that he is a philosopher and that they are the outcome of his philosophy. Worse still, the attempt to impress upon them an idea tends to infuse them with a factitious expressiveness and to rob them of their sincerity. He has attained something of the Hellenic conception of Demeter in the torso of the Brussels Museum; but the nearest that he ever gets to sincerity in idea is unfortunately when he is sensual. A strain of sensuality runs through virtually all of his production, not healthy, and often becoming unwholesome in a disagreeable harping upon the thought of the birth of passion in youths and maidens; so, among many instances, the relief styled "Virginal Love," the relief of a young girl called "Puberty," and the groups entitled "Excited" and "Adolescents" (both in the Wouters-Dustin Collection). Much has been made of the relation of Rousseau's work to music, of which he is an ardent admirer; but if it has had any real influence upon him, it has not been a beneficent one, since it may have helped to make him contented, in sculpture, with the vagueness of idea inherent in the other art. In his later pieces he has sometimes followed Rodin in leaving the background or accessories rough-hewn. The symbolism has become simpler and less perfunctory in his recently unveiled monument, on the Thames Embankment, London, commemorating British protection of Belgian refugees.

Finally there may be mentioned here, as well as anywhere else, ISIDORE DE RUDDER and Count JACQUES DE LALAING. The former, born at Brussels in 1855 of an artistic family and a pupil of Simonis, began, in a more naturalistic mode than he has since continued, with the "Nest" of the Antwerp Museum, representing a human mother feeding pap to her infants. He belongs to the large group of modern artists who have devoted much of their energy to dignifying the different minor arts. Perhaps his two best known achievements in sculpture proper are two sepulchres, the group of the Three (feminine) Ages for the Ro monument in the Brussels cemetery of Laeken, and the Victory and recumbent figure for the monument of Charles Rogier in the cemetery of St. Josse-ten-Noode.

The painter Jacques de Lalaing tends to somewhat greater realism in his sculpture than the majority of the more conservative group. His principal works are the monument to the English dead of Waterloo in the cemetery at Evere, the Fighting Horsemen of the Avenue Louise, Brussels, and the statue of La Salle in Lincoln Park, Chicago.

4. STYLIZATION IN BELGIUM

Of the recent tendency to stylization, the chief Belgian representative is GEORGE MINNE, born at Ghent in 1867. His style is so eccentric that he could have learned only the rudiments from Van der Stappen. He studied also in Paris and was influenced by the Gothic phase of Rodin, but his productive period he has passed in purposed retirement in the Flemish hamlet of Laethem St. Martin near Bruges. Like so many others he seeks, in distinction from Rodin, to simplify the human form into stiff, architectonic lines, although he usually works in small dimensions; but his peculiarity consists in a frequent exaggeration of elongation and emaciation and in a stress upon the *Weltschmerz*, the general sorrow of man's lot rather than, as with Meunier, any definite instances of tragedy. Although he has conventionalized his forms, he has preserved in them certain harshly and gauntly realistic lines. In his fondness for emaciation, in his emphasis upon suffering, and in his conventionalized realism, he appears consciously to have approximated certain aspects of late Gothic sculpture. He recalls Donatello, but he lacks Donatello's virility and wholesomeness. Not that Minne does not possess a kind of power, but, as with Ibsen, it is the power of the mere presentation of tragedy without the suggestion of a remedy or without imparting to his characters, like Meunier, the strength to sustain the burden. His characters are morbid mental or physical wrecks of humanity; they are not the definite personalities of Meunier's oppressed laborers but

generalized types of humanity, usually nude. The spirit that breathes through his production is the dreamy sadness of his compatriot, Maeterlinck. He is best represented by his fountain in the Folkwang Museum, Hagen, Westphalia, consisting of the form of a kneeling, grief-stricken, haggard youth repeated in a circle five times (Fig. 181). In a similar mood is the model for the never completed monument to Volder, the founder of the labor party at Brussels, representing, with modern symbolism, a pair of the same gaunt figures trying to steady each other fraternally on a rolling ship. Two of his most appalling embodiments of morbid sorrow are the bust of a nun and the statuette of a mother with a dying child. Striking instances of his coercion of figures into arbitrary architectural lines are the Orator (Folkwang Museum) and the Mason. He has done several mystic sepulchral forms half emerging, in only partly defined outlines, from the tomb, notably for the monument of the poet Rodenbach in the old Béguinage at Ghent.

CHAPTER XXVI

MODERN SCULPTURE. ITALY

I. INTRODUCTION

IN the nineteenth century Italy definitely lost that preëminence in sculpture which she had acquired in the Renaissance and baroque periods and had relinquished to France in the eighteenth century only to recover it again with Canova and Thorvaldsen. She still continued to be the school in which the sculptors of the world studied, but they came to her to draw inspiration from her antiques and from her treasures of the Renaissance and seventeenth century rather than from her contemporary masters. It must be admitted that in modern sculpture Italy sinks to the position of a third or fourth rate power. Although her sculptors finally adopted the style that was generally characteristic of the second half of the nineteenth century, Italy largely held aloof from the different phases of plastic development in the rest of Europe until the very recent days of Medardo Rosso's indebtedness to Rodin. Perhaps just because foreign artists considered the country a kind of vast studio for the absorption of classical influences, the native artists did what was expected of them and persisted in the cold paths of neoclassicism for the first three quarters of the century. Among hosts of such sculptors, renowned in their own day but now consigned to deserved oblivion, the most eminent was PIETRO TENERANI (1789-1869), who deserted Canova's more temperate manner for the Arctic commonplaces of Thorvaldsen and himself ended amidst the barrenness of the North Pole.

2. THE REBELS AGAINST NEOCLASSICISM

Even in the days of greatest desolation, there were, nevertheless, some who dared to seek more or less vaguely for that Nature whom their compeers had forsaken. The first of these malcontents of neoclassicism is traditionally LORENZO BARTOLINI (1777-1850), who passed the greater part of his life at Florence but who studied at Paris as a young man under the painter Louis David. The most valuable outcome of this study was not so much what he learned from David as the inauguration of a long and intimate friendship with David's pupil, the painter Ingres, with the result that the achievements of

the two men present many similarities. Both of them, although their general production leaves the impression of an essential neoclassicism, endeavored to inject into the style a timid naturalism and an appreciation of the works of the Renaissance. Bartolini was a greater champion of naturalism in his preaching than he was in his statues. If we reckon him still a neoclassicist, he is certainly nearer to the partial individualism of Canova than to the impersonality of Thorvaldsen; but the progress beyond Canova towards naturalism is very slight. The stony glare is still there, the impassivity of the countenance, and the Graeco-Roman treatments of the hair, but the modelling perhaps is somewhat more faithful to actual anatomy. In his celebrated group called Charity in the Pitti Gallery, Florence, it may be possible to discern something of that *morbidezza* in the rendering of the flesh which he is said to have restored to sculpture, and the types of the mother and her infant are sufficiently near to the people to have displeased the older school. The only really striking piece of realism in his output is the recumbent effigy of the aged Countess Zamoyska for her tomb in S. Croce, Florence; here as for the other parts of the sepulchre he was indebted to the precedents of the Quattrocento. He even had the temerity to clothe her in a kind of actual costume. Generally, however, in his portraits he eschewed contemporary costume for classical drapery and semi-nudity, as in the memorial to Leon Battista Alberti in S. Croce, the monument to the Duchess Marie Louise at Lucca, or in his more pretentious monument, with accompanying allegorical figures, to General Demidoff in the Piazza of the same name at Florence. Occasionally he admitted other than Roman garb when its romantic nature might condone it. The bust of Fossombroni on his monument in S. Croce wears the robe of an Order; the statue of Machiavelli in the portico of the Uffizi at Florence is clad in the dress of the Renaissance. The heads of his portraits are adequate likenesses.

What Bartolini barely hinted was definitively attained by GIOVANNI DÜPRÉ (1817-1882), who dropped the scales of neoclassicism from his eyes and viewed life clearly as it is. Born at Siena, but active, like Bartolini, at Florence, he was largely self-trained and luckily never came closely enough into contact with the influences of the hide-bound Florentine Academy to be contaminated by them. His early statue of the slain Abel, now in the Gallery of Modern Art, Florence, already announces his gospel of the beautiful in the real. The beautiful and the real usually appear in equal parts in his works, harmoniously fused, the former curbing the latter. In the companion piece to the Abel, the guilt-stricken Cain of the same Gallery, and in

a series of historical statues, such as the Giotto and St. Antonine of the Portico of the Uffizi or the St. Francis of the cathedral at Assisi, the realistic element was inevitably uppermost. It was necessary that it be emphasized in order also to win the battle against the conservatives. The lovely Sappho in the National Gallery of Modern Art, Rome, likewise reveals a distinctly naturalistic advance in the treatment of the feminine nude. It is in his religious sculpture that an appreciation of the real and a chaste esthetic sense manifest themselves most attractively in just proportions; and this sculpture has the additional charm of issuing from the heart of a most sincere and fervid believer. The two most familiar examples are the Mourning Virgin on the façade of S. Croce, Florence, and his most celebrated achievement, the Pietà in the Cemetery of the Misericordia, Siena. The relief of the Exaltation of the Cross in the tympanum of the central door of S. Croce is more interesting for its historical portraits in adoration. Duprè's public monuments are less felicitous, because he had little feeling for the monumental in the choice of themes, in the conception or arrangement of single forms and groups, or in the union of principal and subordinate figures into a compact whole. Instances are the Camerini memorial at Piazzola sul Brenta (the cloak-enveloped effigy, in its strained realism, even more unfortunate than Rude's Napoleon at Fixin) and, better known, the Cavour memorial at Turin. The sepulchre of the Countess Moltke Hwitfeldt in S. Lorenzo, Florence, a combination of Quattrocento and Cinquecento types, is happy neither in sentiment nor in general composition.

3. VELA AND VERISM

The third stage in the advance to naturalism was represented by VINCENZO VELA (1820-1891), but in certain respects he overstepped the safety line in this quality and led many Italian sculptors after him into the pitfall of a photographic realism. Born at Ligornetto in the Italian canton of Switzerland, the Ticino, he studied at Milan under a mildly progressive neoclassicist, Benedetto Cacciatori, and spent his life in that city and at Turin, returning during his latter years to his birthplace, where he died. The statue that first won him general recognition, the Spartacus in the Vonderwies Palace at Petrograd, was intended, like several other productions of his, as propaganda for the Risorgimento, of which he was an enthusiastic supporter. The realistic treatment of anatomical details and accessories, though not yet pronounced, has already provoked, as not uncommonly with him, a neglect of the general artistic posture and effect. In his most characteristic works, the approximation to the actual model and the

elaboration of minutiae have gone very far, and are accentuated, as in the seated Cavour of the Loggia dei Banchi, Genoa, by the adoption of casual poses. The manner in which, going beyond any of his predecessors, he carried meticulous realism into the drapery is well illustrated by the kneeling statues of the queens of Charles Albert and Victor Emmanuel II in the church of La Consolata at Turin. The apposite term, *verismo*, that the Italians apply to his style may conveniently be translated by the English word, *verism*. One seeks vainly in Vela for the idealism that Duprè always retained. The expression of the concord of France and Italy by the kiss of two saccharine feminine personifications betrays how deficient he was in any nobility of imagination. To the same class belongs the relief on the base of the monument to Donizetti in S. Maria Maggiore, Bergamo, representing seven *putti*, as symbols of musical notes, stricken with grief and breaking their lyres! The Italy holding the medallion of Manin in the Aiuola Balbo at Turin is one of his many efforts to substitute a strained sentimentality for any true imagination or idealism. Sometimes, as in the Charles Albert of the staircase of the Royal Palace at Turin and the Victor Emmanuel II of the Town-hall, his inspiration ran very low even in rendering the personalities of the celebrities that he was called upon to commemorate, and the costume was treated awkwardly. More successful, among his contemporary and historical effigies, are the Tommaso Grossi in the Brera, Milan, the Dr. Luigi Gallo in the Palace of the University, Turin, the Dante and Giotto in the Loggia Amulea at Padua, and (one of his last and most vigorous characterizations) the Correggio in the Piazza of the town of the same name. The best instance of his occasional penetration beneath a labored superficial naturalism to the inner character of his subject is the seated statue of the dying Napoleon in the Museum at Versailles (Fig. 182).¹ Verism is palliated by considerable force of expression and a tendency towards sketchiness in a relief that was executed about 1883, towards the end of his life, and was prophetic of Meunier, the Victims of Toil in the National Gallery of Modern Art at Rome, representing laborers carrying a comrade, killed by an accident, from the St. Gothard tunnel.

Vela's influence has been deleterious not only for Italian sculpture but for sculptors of other countries, especially Americans, who have studied in Italy. The decadence of so much of modern Italian sculpture into mere frippery is to be laid at his door; and even the better modern Italian masters will here and there frivol away their time upon detail or the photographic reproduction of a personality. Modern

¹ Replica in the Corcoran Gallery, Washington.

Italian artists in general have manifested an unfortunate velleity for mere prettiness and especially for cluttering their works with sweet detail, even when that detail is not vitiated by Vela's literalism. Doubtless the extraordinary skill acquired by the marble-cutters at Carrara in an almost absolutely illusive rendition of stuffs, laces, veils over faces, and the like, has played its part, spreading itself over the whole country and affecting the esthetic conceptions of other sculptors. Whatever else one may think of such work, one cannot deny to it an incredible virtuosity. It is particularly the cemeteries of Italy that are crammed with this futile statuary, foreboded by Vela's numerous sepulchral monuments, such as that of the Provana di Collegno family in the Cemetery of Turin; the worst instance, notorious over the whole world, is the Campo Santo at Genoa. There is no peace in these abodes of death. The sculptured figures are so close to actuality, their attitudes and activities so casual, and the particulars of their costume so studied, that they shock the visitor at every turn like stalking ghosts. The sentimentality is often more appalling than the literalism; both are calculated to appeal to the popular taste. The themes and the accessories are not infrequently too domestic to be included within any kind of an esthetic system, but they constitute a strong attraction for the *bourgeois* tourist. A good deal of this sculpture does not pretend to much higher rank than the output of the ordinary sepulchral stone-cutter; and yet no severer judgment could be passed upon the sad and almost inexplicable degeneration into which Italian art and taste have fallen than to compare these clever idiocies with even the simplest, most provincial, and most commercial monuments of the Italian Middle Ages or Renaissance.

4. GENERAL CHARACTERISTICS OF MORE RECENT ITALIAN SCULPTURE

Few even of the more prominent contemporary sculptors of Italy have attained anything like international importance. Those who have a European reputation, such as Gemito, Bistolfi, Canonica, and Medardo Rosso, have kept their skirts fairly free from the failings of Vela. There has been a greater passion for monuments, if possible, than elsewhere, each town receiving its memorial to Victor Emmanuel II and Garibaldi, if not also to such other protagonists of the Risorgimento as Mazzini and Cavour; but only a very small number of these have even secondary significance. The most pretentious monument of modern Italy is the huge memorial to Victor Emmanuel II towering up the side of the Capitoline Hill at Rome over the Piazza Venezia, the extensive adornment of which with symbolical figures and reliefs,



FIG. 182. VELA. NAPOLEON. VERSAILLES

(Photo. Braun)



FIG. 183. GEMITO. YOUNG FISHERMAN. BARGELLO, FLORENCE

(Courtesy of Mr. Giacomo De Nicola)

in addition to the colossal equestrian bronze of the sovereign by Enrico Chiaradia, has occupied many of the leading sculptors of Italy but has not proved worthy of the really excellent and impressive architectural structure that constitutes the principal interest of the enterprise.

5. MONTEVERDE AND FERRARI

The most distinguished follower, though not direct pupil, of Vela was GIULIO MONTEVERDE (1837-1917), born at Bistagno, Liguria, but a Roman by residence. Establishing himself at Rome at about the age of thirty, he gave the death blow to neoclassicism, which had lingered in the eternal city longer than elsewhere. Examples of his literalism are his early work, the youthful Columbus (replica in the Boston Museum), and Dr. Jenner experimenting upon his child with vaccination, in the National Gallery of Modern Art, Rome; the latter belongs to the category of subjects not ordinarily deemed worthy of perpetuation in sculpture. The seated statue of the composer Bellini at Catania has one of the careless poses affected by Vela; the accompanying figures, on the monument, of four of Bellini's famous operatic protagonists are more mindful of poetic values. His sepulchral figures in the Campo Santo at Genoa likewise have some other reason for existence than the ingenious imitation of nature — the Angel for the Oneto family, the struggle of Death with the luxurious feminine personification of Life for the Celle family, and the rather charming Virgin and Child for the Balduino family.

Another Roman sculptor, ETTORE FERRARI (born 1849), has produced a number of well characterized effigies for public monuments, notably the Giordano Bruni of the Campo di Fiori, Rome, the Ovid at Constantza, Roumania, and the equestrian Victor Emmanuel II on the Riva degli Schiavoni, Venice, in which he has grappled perhaps as well as any other with the impossible problem of conceiving this sovereign in esthetic terms. He has also executed the statue of Revolution on the Victor Emmanuel monument at Rome.

6. THE SCHOOLS OF NAPLES AND PALERMO

If indeed the different principal cities of Italy may be said to have evolved separate modern schools of sculpture, then those of Naples and Turin would probably prove the most interesting. The sculpture at Naples has been much influenced by the important school of Neapolitan painting, especially by the father of Italian pictorial naturalism, Domenico Morelli. It is fundamentally naturalistic both in its themes, often taken, as was to be expected at Naples, from the wonderful popular life of the city, and in its technique, which betrays, however,

no particular tendency to the veristic form assumed by naturalism in Vela and his numerous imitators. The sculpture, like the life, of Naples has more spontaneity and vivacity than depth of thought.

Of several prominent Neapolitan masters, the most celebrated is VINCENZO GEMITO. Born at Naples in 1852 of obscure parentage, he studied, as a boy, under two somewhat progressive local sculptors, Caggiano and Lista, but he grew to the maturity of his powers only to lose his mind and to withdraw himself temporarily from his artistic career. Since 1909 he has been able to take up his work again. Although with the one exception of the mediocre Charles V on the façade of the Royal Palace at Naples he has not attempted the monumental but has confined himself to his proper sphere of bronze statues of small dimensions, he is in many respects a typical exponent of Neapolitan art. Taking the suggestion perhaps from the painter Edoardo D'Albano, who first demonstrated the esthetic capabilities of such subjects, Gemito has shown his talent most characteristically in representations of the nude or semi-nude urchins of the Neapolitan streets, docks, and coast. The chief examples are: the young Gamester in the Museum of Capodimonte, Naples, done when Gemito himself was only a boy; the young Fisherman in the Bargello, Florence (Fig. 183); and the young Water-Carrier (replicas in the Luxembourg, Paris, in the National Gallery of Modern Art, Rome, and in Robinson Hall, Harvard University). He gives in these themes, as in all his sculpture, his momentary, objective impressions, excluding any personal interpretation and thus remaining a true realist. He does not seem to be endowed with any great gifts of poetic invention, so that it is doubtful whether he could have been a success as a creator of monuments. His one attempt at this sort of thing fails, also because Gemito lacked the adequate historical culture to conceive the personality of Charles V. He always models what he sees and expresses it in esthetic terms, but, true Neapolitan, he goes no further, not able or not caring to elevate it into the realm of lofty imagination or thought. Like other Neapolitans and like so many other modern sculptors, he has been much influenced by painting, he seeks for effects of chiaroscuro rather than of form, and he prefers in many of his works the sketchy surfaces that preserve the feeling of the original clay. Yet, within the limits of this frequent sketchiness, each of his productions is elaborated with a charming delicacy, and the number of his works is small. One senses the pictorial attitude particularly in his admirable portrait busts. Two of the best are indeed likenesses of painters, the Morelli and the Fortuny (replicas in the Minozzi Collection, Naples). He has also done a vigorously conceived and finely char-

acterized statuette of Meissonier, who was an intimate friend (replica in the National Gallery of Modern Art, Rome). In the same distinguished category are a bust of the composer Verdi (Museo del Teatro alla Scala, Milan), and busts of types of Neapolitan girls of the people, as notable as the similar statues of Neapolitan gamins (the Gypsy, the Carmela, and the Rosa, all in the Minozzi Collection).

The allied school of Palermo has nothing particular to recommend it. Its chief representative, **BENEDETTO CIVILETTI** (1846-1899), tended to literalism.

7. THE SCHOOLS OF TURIN AND VENICE

The most original and on the whole the best sculptor of Turin is **LEONARDO BISTOLFI** (born 1859), who has travelled far from the conventional art of his Milanese master, Argenti, or the veristic art of his Turinese master, Tabacchi. In his lesser degree, he has reembodyed something of the versatility of the Renaissance by his work as a painter and by his interest in many branches of culture, especially music. He began, in sculpture, with naturalistic themes from peasant life, in the manner of the Neapolitan school, such as the small figure of the girl with the ducks, called "Piove," in the Gallery of Modern Art, Rome; but he soon discarded even these for idealization and poetizing in marble and bronze. Bistolfi is renowned chiefly as the introducer of a sad and wistful symbolism into the mortuary monuments of Italy, which, even if it were false and badly done, would be better than the usual sentimental photographs in stone. But it is neither false nor badly done. He has expressed the quiet and poignant sorrow of death rather than the frenzy of despairing grief. He does not stress, with Bartholomé, its terror, but he sings of consolation in ever varying strains, recalling the remembrance of years well spent, the cherishing of a memory by friends, the immortality that endures in intellectual or spiritual creations, the final victory of life over death. For the dimly outlined, evanescent, and fluid lines of his forms and their merging into one another give the effect of music. One is vaguely reminded of Agostino di Duccio, as he notes the haunting grace of Bistolfi, the swirls of hair and drapery, the wan charm of the many virgins that are his favorite themes for mortuary symbolism, the *rilievo schiacciato*, to which he has often reverted, causing the rows of figures to vanish mystically into the background. He is always a painter working in sculptural mediums. He has a passion for flowers, crowding them into his spaces with an Italian taste for pretty detail.

Among his many different conceptions of the sepulchral idea, the following deserve special mention: the Sphinx of Death (in the ceme-

tery at Cuneo) enigmatically brooding over the sorrowful mysteries of life and death; the Beauty of Death (in the cemetery of Borgo San Dalmazzo), representing a mystical maiden (Immortality?) standing beside the sepulchral niche of the engineer Grandis and inhaling the perfume of flowers that symbolize his life (Fig. 184); the dreaming maiden (in the cemetery at Milan) standing for the irrepressible vitality of life; the relief entitled the Brides of Death (on the Vochieri tomb at Frascarolo Lomellina); the long relief of Grief Comforted by Memories (in the smaller suburban cemetery, at Turin, of the Madonna di Campagna); the Maiden's Funeral on the bronze door of the Hierschel-De Minerbi chapel at Belgirate on Lago Maggiore; the Resurrection (for the Bauer family in the cemetery at Genoa), showing three virginal forms lifting a youth from the sleep of death; representatives of the different categories of the human race grouped beneath the Cross for judgment, in a monument to Senator Orsini (in the same cemetery); the maiden offering herself as a holocaust, for the Crovetto monument at Montevideo, Uruguay; and, unusual in Bistolfi's production, a feminine nude emerging from the rock, symbolizing the Beauty of the mountains that Segantini painted, for the monument to that artist at St. Moritz. Bistolfi's non-sepulchral monuments are not of the cut-and-dried type of public memorials. The statue of Garibaldi at San Remo is not the ordinary literal portrait of the romantic filibuster but an attempt on the part of an idealistic sculptor to express the high elevation of the patriot's soul. As a background to the bust of Senator Rosazza at Rosazza in Piedmont, he employed one of his characteristic symbolical reliefs. His group of Sacrifice for the "Altare della Patria" on the Victor Emmanuel monument at Rome is another typical piece of his thoroughly modern symbolism. Bistolfi's influence has been so great that much of the most recent Italian sculpture is a weak imitation of his peculiar style of symbolic themes expressed in gentle female personifications, flowing and agitated lines, and low, vanishing relief.

Another, younger sculptor of Turin, PIETRO CANONICA (born 1869), also a pupil of Tabacchi, has distinguished himself in the sphere of careful and quiet analysis of psychological complexes, whether in ideal subjects or in portraits. He belongs to the large group of moderns who have studied affectionately the Quattrocento, and in such a bust as the Springtime Dream in the Museo Revoltella at Trieste, he is thinking of Desiderio. With him the hands are as essential a part of the characterization as they are in Verrocchio, but he steers clear of anything like the verism of Vela. Occasionally, as in the bust of the dowager Duchess of Genoa in the National Gallery of



FIG. 184. BISTOLEL. TOMB OF SEBASTIANO GRANDIS. CEMETERY OF BORGO SAN DALMAZZO
(Courtesy of Mr. Bistolli and of Mr. C. G. Halme)

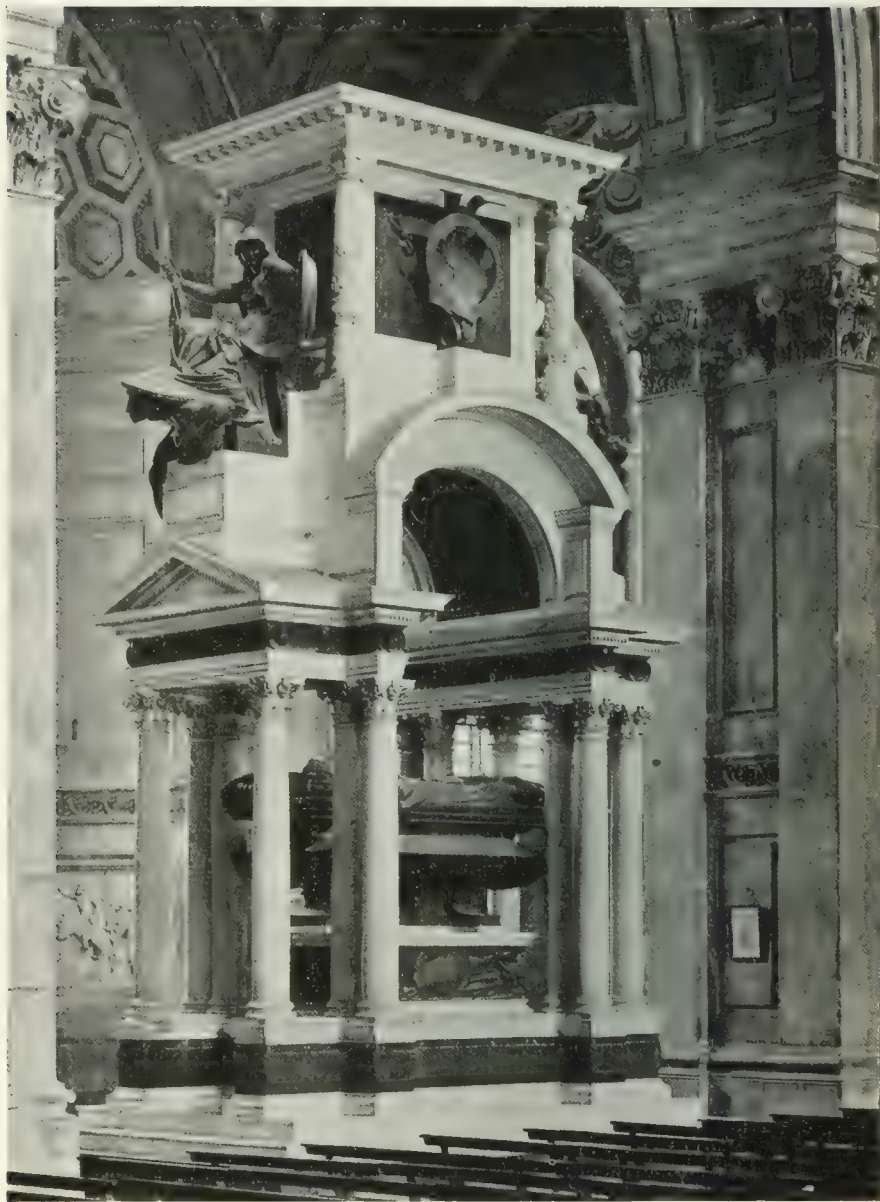


FIG. 185. ALFRED STEVENS. TOMB OF WELLINGTON (WITHOUT THE EQUESTRIAN EFFIGY).
ST. PAUL'S, LONDON

(Courtesy of W. A. Mansell and Co.)

Modern Art, Rome, or as in the commemorative busts of the Latinist Vallauri and the painter Pasini at Turin, he passes on to the greater intensity of expression found in baroque portraits, even employing the decorative draperies of the later period. It is his practice to use the bust rather than the whole figure in his monuments. Typical instances are the memorials to the poet Selvatico in the Public Gardens at Venice and (with accompanying allegorical figures) to King Humbert at Stresa.

The Venetian ANTONIO DAL ZOTTO (born 1841) has well delineated the characters of several famous men for public commemoration, such as the Titian at Pieve di Cadore and especially the Goldoni in the Campo San Bartolommeo at Venice.

The production of the other Italian centers is not of such universal significance as to demand special treatment.

8. MEDARDO ROSSO

Italy has given birth to one distinguished follower of Rodin. MEDARDO ROSSO has freed himself from the naturalistic literalism in which he won some meed of success and has swung to the other extreme of an even more pictorial Impressionism than that of his master. Residing for much of his life at Paris, he it is probably who has broken down the last barrier that separates sculpture from painting. It might seem that after Rodin there were no barriers left; but Medardo Rosso actually suppresses as far as possible the bosses and indentations which were almost the only sculptural attributes retained by Rodin. He avoids all sharp contrast between planes and passes from one to the other by the gentlest transitions. He delights in blurring the outlines (taught perhaps in this instance by the French painter Carrière) so that one part of a figure may merge into another and the whole figure melt into space. His works are mere fragments — a head, a face, the front of a bust — the slight and fleeting impressions of the moment; and he prefers carrying them no further than the original wax. In the peculiar mode of expression that he has developed, he has exhibited great talent, and is one of the most significant figures among the younger European sculptors of the day. Well-known specimens of his style may be seen in the Gallery of Modern Art, Rome, especially the face of a laughing girl, the head of a Book-maker at the races, and the hazy bust of a woman seen on a Parisian boulevard towards evening.

CHAPTER XXVII

MODERN SCULPTURE. GREAT BRITAIN

I. INTRODUCTION

GREAT BRITAIN has not thoroughly retrieved in the last hundred years the rather mediocre record that she had behind her in sculpture. Her sculptural production has remained inferior not only to her own glorious schools of painting but also to almost all the schools of sculpture in the other important countries of Europe and in the United States. The only names of prime significance in modern English sculpture have been those of Alfred Stevens and Alfred Gilbert; and it is doubtful whether even these may be inscribed in the same golden book with the most eminent names that have distinguished in larger numbers the annals of France, Belgium, Germany, and America. Much work of real and enduring merit has been produced; but a review of the history of British achievement demonstrates that British literary and representative art has found its most essential greatness in pictorial qualities and has always lacked in some degree a sense of form. One misses in modern English sculpture, as in the Middle Ages, a strong and crisp definition of objects. Even the most vigorous English statues are impressed with a certain phlegmatic languor and are seldom gripping in mental magnetism. Great Britain did not effectually shuffle off neoclassicism until the beginning of the last quarter of the nineteenth century, and then adopted the universal style of which France was the radiating center. The general affection of European sculpture at this time for the Quattrocento was all the more natural to England because of the previous efforts of the Pre-Raphaelites in painting. The nearest approach to true originality may be sought in a more pronounced sympathy of British sculptors for the "Arts and Crafts" movement, which has run a broader and more successful course in that country than elsewhere. They have not only often turned to the production of articles of the minor arts, but introduce jewels, enamels, colored stones, and other materials into their large works and cover them with accessories of that highly elaborated ornament which is an example of the fundamentally decorative interests of this school. All such emphasis upon detail and upon polychromy is part and parcel of the general English pictorial tendency.

2. THE BREAK WITH NEOCLASSICISM

The first master to chafe under the bonds of neoclassicism and to approximate in portraiture the moderate realism characteristic of Europe in the middle of the century was the Irishman JOHN HENRY FOLEY (1818-1874), whose achievements, however, did not equal those of his continental contemporaries. His ideal subjects, such as the Egeria and the Caractacus of Egyptian Hall in Mansion House, London, perhaps exhibit a little more modelling than his immediate predecessors would have essayed. The mourning ladies on his sepulchres, as on the tomb of John Jones in Guilsfield Church near Welshpool, betray how, even with a fairly good sculptor, the general Victorian sentiment of this period in Europe was more inane and exaggerated in the country that gave it its name. His commemorative statues include: the John Hampden of St. Stephen's Hall in the Houses of Parliament; the Oliver Goldsmith of Trinity College, Dublin; the sepulchral effigy of General Robert Bruce in Dunfermline Abbey; and the equestrian Outram at Calcutta. He also did the seated statue of the Prince Consort and the group representing Asia on the Albert Memorial in Hyde Park, a pretentious monument with many symbolical groups and reliefs, in which several sculptors of the period, less distinguished than Foley, collaborated but which is not so much worse than the general average of such work then being produced in Europe and America as to deserve the silly and unthinking vituperation that has been heaped upon it.

An isolated genius, whose very few works were apart from the general style of this early period of modern English sculpture, was ALFRED STEVENS (1817-1875, to be distinguished from the Belgian painter of the same name). During a sojourn of ten years in Italy as a boy and young man, he came into contact with Thorvaldsen, but he was really self-taught, remaining impervious to neoclassicism and anticipating the general European return to enthusiasm for the Renaissance. While maintaining his own originality, he imitated Raphael and especially Michael Angelo and looked forward to the achievement of the French sculptor, Paul Dubois. He set before himself the goal of the artistic versatility of the Renaissance, he attained capability as a decorator who could execute architecture, painting, sculpture, or mosaic, as the need required, and he excelled as a draftsman. As in the case of Paul Dubois, his greatest work was a tomb, the mausoleum of the Duke of Wellington in St. Paul's Cathedral (Fig. 185, lacking, at the top, the equestrian effigy which was completed in 1911 by John Tweed). Except for the second story, the

general plan is not unlike Dubois's monument for General Lamoricière — a canopy of the kind popular in France and England during the Renaissance surmounting the recumbent effigy; but the two bronze allegorical groups of Valor vanquishing Cowardice and Truth vanquishing Falsehood are set at the centers of the two shorter sides of the second story, whereas Dubois places his four allegorical figures at the four corners of the base. Equally beautiful in their Michelangellesque forms and contortions are the crouching Caryatides of a mantelpiece, a part of his only other significant sculptural commission, the adornment of Dorchester House, London. By sheer innate endowment and conscientious effort, Stevens left his English contemporaries in sculpture far behind, and in a modern sense of beauty, in composition, and in imaginative conception, if not in realism, he had few rivals of his own age in Europe. Prevented by circumstances from producing more than one or two finished and important works, he yields to such men as Rude and Barye only because one must deserve the title of a truly great artist by a long series of masterpieces.

3. GENERAL CHARACTERISTICS OF MORE RECENT BRITISH SCULPTURE

England was eventually drawn into the circle of the more modern manner that characterized Europe in the second half of the century. The historian of art is constantly astonished at the way in which potency of race expresses itself artistically in all countries; but although racial traits are in general extremely pronounced among the British, modern British sculptors have impressed less originality and less of a national stamp upon the style borrowed from France. Yet even in Great Britain the indigenous touch cannot escape the most casual observer. The ethnic type is almost always unmistakable. The very defects of English sculpture, such as the obtuseness to firm definition of form, may be considered national. It is also less animated and less daring than the French sculpture upon which it so largely depends. According as one objects or not to the French velleity for the theatrical, he will view the English placidity as a national virtue or defect. The first lines of a new sculptural communication between the island and the continent were established in the sixties by the Austrian JOSEPH EDGAR BOEHM (1834-1890), whose *forte* was realistic portraiture, and in the seventies by the long exile of Dalou at London.

4. THE FIRST MANIPULATORS OF THE NEW STYLE

The most prominent sculptor of the old school elastic enough to profit by the novelties was THOMAS BROCK (born 1847), who had learned his trade first from Foley. About 1880 he began to show evidence of his conversion to the new manner and developed into the English representative of the more conservative aspects of French sculpture in the second half of the nineteenth century. Although not highly endowed with poetic invention, he compensates by a strong sense of truly sculptural monumentality, gained often in his portrait statues by enveloping them in the robes of their office and by a large and simple manipulation of the folds. He has produced tranquilly posed and mildly beautiful nudes, such as the Genius of Poetry and the Eve (the latter in the Tate Gallery); and he has attained tremendous popularity as a portraitist who will always give satisfaction by the combination, in his busts or figures, of a high degree of faithfulness to life with a suitable conception and execution, and who will never shock English sensibility by an esthetic or imaginative extravagance. His best portrait statues include: the seated Bishop Philpott in Worcester Cathedral; the Gainsborough in the Tate Gallery; the Gladstone in Westminster Abbey; the recumbent effigy of Lord Leighton, with the personifications of Painting and Sculpture, in St. Paul's Cathedral; and the unexpectedly energetic equestrian Black Prince in City Square at Leeds. Like all English Sculptors of the period, he has done his stint of representations of Queen Victoria, the most memorable among which are the standing statue at Hove and the seated effigy of the great National Memorial in front of Buckingham Palace, London, the latter accompanied by numerous allegorical figures. In both instances he actually succeeded in making the lady eminently monumental through his usual treatment of the drapery and through a little judicious idealization.

Brock had been preceded in the adoption of the new style by W. HAMO THORNYCROFT (born 1850), who had never owed any special allegiance to the old school. He has been called a "classicist" by certain critics, but this was simply because the first works by which he rose to fame, the Artemis at Eaton Hall near Chester and the Teucer of the Tate Gallery, happened to be representations of ancient themes. As a matter of fact, they are the work of a man who was a classicist only in the sense in which the word can be applied to such sculptors as the Frenchman Chapu or the Belgian Dillens: the mythological themes are treated in a modern way. It is evident, to be sure, particularly in the heads, that he has studied ancient art, but with a

truer understanding of its real qualities, above all a sensibility to beauty of form, than fell within the narrow outlook of a neoclassicist. The Teucer, especially, is modelled with that fresher realism, that imaginative force, and that greater infusion of life which distinguish Thornycroft's production from that of Brock. A later effort in the same manner is the Queen Boadicea near Westminster Bridge, London. He has a classicist's distaste for extravagance and emotionalism, but his range of subject is broader than that of a resuscitator of ancient subjects. A very recent work, the group of the Mother and Child called the Kiss, in the Tate Gallery (Fig. 186), suggests Chapu in the ennobled sweetness of the woman and in the investiture of the thoroughly modern form and of a theme of superlatively modern sentiment with qualities learned from a study of Hellenic masterpieces. The piece supplies one of the best instances of the ethnic Anglicizing even of a nude, and owes its unwonted warmth of personal touch to the fact that the master here joined the group of those moderns who have deigned to do their own hewing. No further witness to the divergent paths of British and French sculpture is needed than a comparison of this achievement with what a French artist like Rodin gives us, when he wants to interpret the same title. Thornycroft even anticipated with astounding closeness Meunier's popularization of the semi-nude workman, in the Mower of 1884 (Liverpool Gallery) and the Sower of 1886, taking his conception perhaps from the French painter Millet, especially in the latter instance. His successes in staid but lifelike portraiture include: the General Gordon of Trafalgar Square; the Cromwell outside Westminster Hall; the Shakspeare monument in Park Lane; the Dean Colet of St. Paul's school, London; and the Bishop Creighton of St. Paul's Cathedral.

The only two important sculptural works of the belated neoclassic painter, LORD FREDERICK LEIGHTON (1830-1896), the Athlete Struggling with a Python, and the Sluggard, both in the Tate Gallery, were produced about the same time as Thornycroft's Artemis and Teucer and belong to the same general category of a modern classicism. Another painter, GEORGE F. WATTS (1817-1904), not only was much greater as a sculptor than Leighton, but also seems amazingly more modern in style than his younger English rivals. He could not have acquired much significant knowledge from his superficial study with the retrogressive sculptors, William and Charles Behnes, and his few sculptural works have little in common with the carvings of the Parthenon which are claimed as his chief inspiration. The secret of the impression of modernity is that the majority of Watts's statues are almost as pictorial as those of Rodin. His two superb



FIG. 186. THORNYCROFT. THE KISS. TATE GALLERY, LONDON

(Courtesy of Sir Hamo Thornycroft)



FIG. 187. ALFRED GILBERT. MONUMENT TO QUEEN VICTORIA. WINCHESTER

(Photo. J. K. Pritchard)

equestrian figures, the Hugh Lupus in front of Eaton Hall and the Physical Energy in Kensington Gardens, London, look as if they had just ridden out of a painting, and the large planes as well as the small bosses are calculated as a mesh to entrap the light and shade. The recumbent effigy of Bishop Lonsdale in Lichfield Cathedral, begun as early as 1869, helped to set the new style of pictorial drapery in British sculpture. The head of Clytie in the Tate Gallery and the statue of Tennyson at Lincoln are a painter's conceptions. The principal attraction of all these works, as of his pictures, is an imaginative originality and an ability to express this originality powerfully in his mediums. Occasionally his individuality approximated the eccentric; the horse of Physical Energy, for instance, is so nearly Post-Impressionistic in its queerness that it suggests the steed of one of the Four Horsemen of the Apocalypse.

5. TYPICAL EXPONENTS OF GALLICISM

The allegiance to France was bound to produce an *animalier* in England as in other countries, and it was JOHN M. SWAN (1847-1910) who embodied this inevitable development. He studied both of his professions of painter and sculptor in Paris. In the latter phase, he was trained under Frémiet and through a loving examination of Barye's bronzes. He devoted himself to the Felidae, emphasizing especially the strength of the more powerful representatives of the family, and he adopted an even broader, sketchier technique than Barye. Among his best known works are the Leopard with a Tortoise, a Leopard Running, a Wounded Leopard, and a Puma and Macaw. His experiments with the human figure, such as two versions of Orpheus and the Beasts and the Fata Morgana, reveal a predilection for the slight, youthful forms of the Quattrocento.

The English sculptor who succumbed most completely to the influence of Dalou was ALFRED DRURY (born 1859), a favorite pupil of the French master at London and then for four years at Paris. He began his career with an absolute imitation of Dalou's reversion to Rubens, a terracotta group of a drunken Silenus with a satyr and buxom nymph. Although later he has tended to moderate the lustiness and exuberance of his early days, he has always affected a rather robust type of femininity and has clung to the long sweeping expanses of Dalou's baroque draperies thrown into a few largely conceived and vigorously projecting folds. Examples of single figures are the (nude) Circe of the City Art Gallery, Leeds, and the (clothed) Spring of the City Garden, Auckland, New Zealand. Many English sculptors of the last half century have been little more than interpre-

ters, to their countrymen, of the Parisian cult of the nude, and Drury, though he has distinctly more force and somewhat more originality than the others, is their chief representative. More than anyone else, he has been called upon to employ the French style for the decoration of squares and buildings, and in these instances he utilizes his own dilution of the manner that the style assumed with Dalou. The category includes: the eight feminine nudes as standards for electric lamps in City Square, Leeds; the groups of Truth, Justice, the Sorrow of Peace, and the Winged Messenger of Peace on the New War Office, London; and the twelve busts symbolizing the months for the terrace of Barrow Court, west England. He has a Frenchman's ability to turn to any subject that is ordered from him, by his facile technique always to give satisfaction, and occasionally to approximate a masterpiece.

The statues of saints for the War Memorial in Harrow School Chapel reveal, as do many of his works, that he could put more real thought, meaning, and character into his personages than other sculptors who have made more pretence at intellectual content. His busts and his portrait statues — the Dr. Priestley in City Square, Leeds, and the Victoria at Bradford, for example — are distinguished performances. The curious thing is that Drury should have chosen, as a kind of avocation, the production of tender, ideal busts of young girls, such as the St. Agnes of the Leeds Gallery, the Griselda of the Tate, and the Age of Innocence in the Luxembourg; but his success in this phase has not been of a sort to justify the diversion of his time from more serious pursuits.

6. THE SCULPTORS OF THE ARTS AND CRAFTS MOVEMENT

The greatest and most characteristically English master of this period is ALFRED GILBERT (born 1854). He is a symbol of the evolution of English sculpture in that he learned the new fashions of his art not only in Paris (from Cavelier) but also from Boehm. He paid his homage likewise to the Italian Renaissance. His three fine early statues, the Perseus, the youth representing with strained symbolism Comedy and Tragedy (both in the collection of Mr. J. P. Heseltine, London), and the Icarus, are perhaps more Florentine than the similar reminiscences by the Frenchmen Dubois and Mercié; but whereas with the majority of the Frenchmen the imitation of the Renaissance was only a passing phase of youth, Gilbert has continued to the end to feel himself a Florentine sculptor-goldsmith. He prefers bronze and expresses himself more satisfactorily in this medium than in marble. Such proclivities indicate at once that he is the chief sponsor of the

typically English union of sculpture with the minor arts. Much of his time he has gladly devoted to small, figured objects belonging exclusively to the minor arts, the most celebrated of which is an *épergne* for Queen Victoria. Other examples, in which, as usual, he executes the details with the most exquisite charm, are well illustrated in the *Easter Art Annual* of the *London Art Journal* for 1903.

Even in his larger monuments, decoration by pure design and by statuettes is employed to such an extent as to constitute a peculiarity. The two most important instances are the memorial to Victoria at Winchester (Fig. 187) and the tomb of the Duke of Clarence in St. George's Chapel, Windsor. The former monument represents the Queen as sitting upon a throne overladen with allegorical figures and symbolical detail. On the latter, the effigy of the young prince, recumbent upon a sarcophagus, is surrounded by an imitation of a late Gothic screen into the interstices of which and about which are introduced statuettes of the patron saints of the deceased and of his house. It might be supposed that his interest in small figures, in accessories, and in the meticulous though lovely elaboration of detail would stand in the way of any adequate conception of the whole or in the way of a rendition of mental characteristics in general; but although Gilbert's style is always more pictorial than glyptic, he possesses great powers of large, original, and even poetic imagination. In the statue of Victoria at Winchester, with its glorious baroque expanses of drapery, he effected the most majestic and generally satisfactory solution of the all but impossible problem of endowing the subject with the qualities of a queen and empress, while retaining a more veristic portraiture than Brock. The saints of the Clarence tomb, encased though they are in armor, robes, and attributes, yet exhibit a superior sensitiveness to beauty of form and line, a brilliant variety of unique conceptions, and an unusual understanding of spiritual values. The one deterrent to a complete enjoyment of these great achievements is that, a victim of the modern passion for far-fetched symbolism, he has chosen the accessories, however delightful in themselves, for symbolical reasons that are rather obvious and prosaic. Other monuments illustrating the originality, not to say the eccentricity, of Gilbert's invention are the reredos of St. Alban's Cathedral, and the memorial to Henry Fawcett in Westminster Abbey, with a row of strange new personifications of various virtues beneath the simple medallion of the head. Less peculiar is the monument to Randolph Caldecott in the crypt of St. Paul's, consisting of a captivating little maiden holding a small medallion of the deceased. The statue of the philanthropist, John Howard, at Bedford, and the fountain in Piccadilly Circus, London,

to the memory of the philanthropist, Lord Shaftesbury, are as notable for the decorative detail of their pedestals as for the principal figures. The flatness of Gilbert's symbolism is well exemplified by the statue surmounting the latter, a blindfold Love who shoots his arrows indiscriminately to signify the impartial kindness of the British peer.

To all of his other gifts Alfred Gilbert adds that of incisive portraiture, as in the commemorative bust of Frank Holl in the crypt of St. Paul's Cathedral.

The master who stands closest to Alfred Gilbert in the accommodation of sculpture to the Arts and Crafts movement is GEORGE J. FRAMPTON (born 1860). After the usual tutelage at Paris, in his case under Mercié, he began in the characteristic French academic style, as in the group of the shepherd with Romulus and Remus, called the Children of the Wolf. This he quickly forsook for what has been his hobby ever since, polychrome sculpture, which ordinarily means with him a combination of different materials in a single figure or monument, such as ivory, marble, and bronze. Attacked by a very prevalent modern artistic disease, he sought to make his first productions in this new mode vehicles for the expression of philosophy or mysticism, but like the majority of recent artists who have arrogated to themselves the position of intellectual leaders, he had no valuable contribution to make in the sphere of thought. He soon wisely turned to topics from the Middle Ages and Renaissance, to which polychromy was chronologically suited. His most familiar works of this kind are: the statue of Dame Alice Owen (Owen's School, Islington, London) (Fig. 188), the stiff Elizabethan costume of which is bronze, with the details elaborately wrought and raised to indicate the several component stuffs, whereas the head, hands, and one or two other small parts are marble; the statue of Edward VI (School, Giggleswick, Yorkshire), which recalls the style of the Leoni; and the feminine bust entitled Lamia (collection of W. Vivian, London), which employs ivory for the flesh and bronze accented by jewels for the dress and, like other busts of Frampton, is reminiscent of the Quattrocento. His St. George on the South African memorial in Radley College Chapel near Oxford is similar to Gilbert's saints on the screen of the Clarence tomb. The memorial for the shipbuilder, Charles Mitchell, at Newcastle, shows how in his monuments he vies with Gilbert in highly original and ornate compositions. It is perhaps because he is one of the most prolific of English sculptors that he has neither taken the time to attain such distinction in technique as Gilbert nor found the leisure necessary for the play of so poetic a fancy as that of his rival.

7. FORD

The best known contemporary of Gilbert was probably E. ONSLOW FORD (1852-1901). He conformed to the general pictorial tendency of British sculpture, having obtained an early stimulus in this direction by his study in 1871 and 1872 under Wagnmüller at Munich. The statue, at Chatham, of General Gordon mounted upon a camel reveals how far Ford could be betrayed into an exaggeration of pictorial accessories; the oriental trappings are executed with an Italian verism, and the low hanging tassels are so unsculptural as to be in peril of breaking off. He was indebted to the Arts and Crafts movement, but less so than Gilbert. He produced comparatively few objects of the minor arts. He interested himself in the decorative detail of pedestals and setting but usually did not give it such importance or introduce the human figure into it so often. In any case, his ornamentation falls below Gilbert's high standard.

Despite his addiction to the pictorial he had a more truly sculptural feeling for form than Gilbert. In imagination, power, poetic invention, and technique, he was his inferior. He worked upon almost every kind of commission that the conditions of the nineteenth century provided, and in all of them he satisfies but does not thrill the spectator. His most individualistic productions are a series of youthful feminine nudes, whose charm is only slightly and occasionally impaired by their too boyish anatomy. The series includes: the Folly, the Egyptian Singer (both in the Tate Gallery), the Peace (Liverpool Gallery), the Echo, the Music, the Dance (the two latter in the possession of the Maharajah of Durbungah), and the figure for the Boer War called Glory to the Dead. The lending of significance, artistic or otherwise, to the subject of Irving as Hamlet would have staggered the talents of greater sculptors than Ford, and the seated statue in the Guildhall Art Gallery, London, is therefore a failure; but the Gladstone of the City Liberal Club and the Queen Victoria at Manchester afford a good index to his very respectable ability in commemorative portraiture. His many busts are even better, as, for instance, that of General Gordon in the Abbey and the Millais in the National Portrait Gallery. Of his mausoleums, the Jowett Memorial in the chapel of Balliol College, Oxford, an adaptation of the Florentine sepulchre of the Quattrocento, demonstrates that Ford, like his compeers, sought inspiration from the Renaissance. In the cenotaph for Shelley in University College, Oxford, he tried his hand at the highly peculiar, ornate, and symbolical creations of Gilbert, but he did not possess enough of his rival's distinction of thought and style to make its singularity palatable.

CHAPTER XXVIII

MODERN SCULPTURE. SPAIN, SCANDINAVIA, AND THE SLAVIC COUNTRIES

I. SPAIN

ALTHOUGH a very large number of Spaniards have chosen the career of sculptor in the last hundred years, especially in more recent days, and although they have produced very creditable work, modern Spain, generally speaking, has fallen very far from her former high estate as one of the great sculptural centers of Europe. During the first half of the nineteenth century, the few men who essayed the typical moderate realism of the epoch in portraiture did not rise above the level of second-rate provincials. The latter half of the century, as everywhere else in Europe, was coincident with the evolution of a new and fresher style, which, in Spain, was fostered by the rivalry for prizes at the National Expositions of Fine Arts beginning in 1856. The Spanish style was a less interesting reflection of Parisian fashions, and except for a very occasional and factitious reversion to the polychrome statuary of the seventeenth century, native characteristics were, for Spain, strangely indistinct. It was often not the genuine French manner that the Spaniards absorbed but rather its modifications in Italy, whither the majority of promising pupils still continued to resort for study.

The most important exponents of the inferior Spanish type of moderate realism in the first half of the nineteenth century were ANTONIO SOLÁ (d. 1861) and JOSÉ GRAJERA. The former's two attempts, in Madrid, at commemorative figures, the Cervantes of the Plaza de las Cortes and the group of the two Spanish heroes, Daoiz and Velarde, at the entrance to the Moncloa, are little, if any, in advance of what resulted when minor sculptors of the strictly neoclassic period strayed into this field, and they are infinitely inferior in characterization, as well as in technical execution, to the portraiture of Canova and the best French neoclassicists. The expressions are dry and empty; the action of the Daoiz and Velarde is frigid rhetoric, and the mantles are amplified almost into togas. Better is his frankly neoclassic group, called Roman Charity, in the Prado. Grajera's statues of Mendizábal in the Plaza del Progreso and of Rojas Clemente in the Botanic Garden are more realistic characterizations; but the poses are pinched and



FIG. 188. FRAMPTON. DAME ALICE OWEN. OWEN SCHOOL, ISLINGTON, LONDON

(Courtesy of Mr. R. F. Cholmeley)

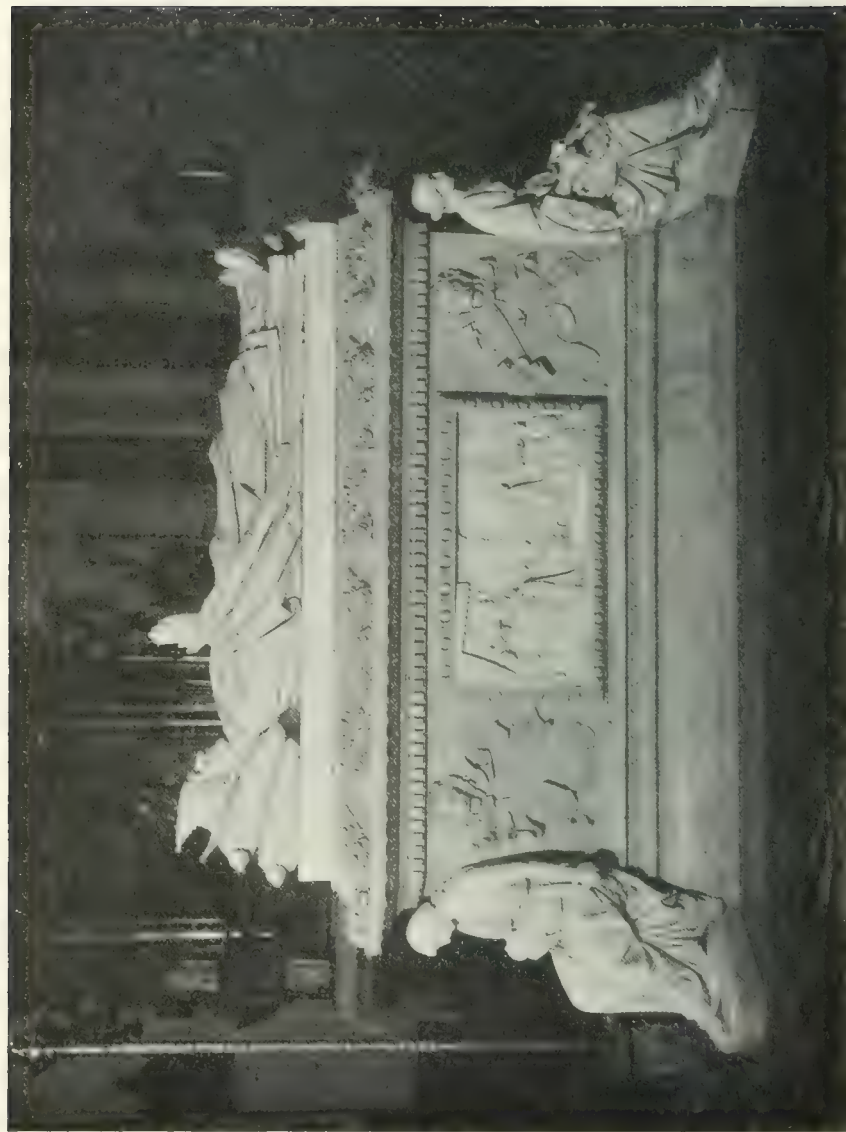


FIG. 189. BELLVER. TOMB OF CARDINAL SILICEO. CATHEDRAL, TOLEDO

(Photo. Moreno)

awkward, and the craftsmanship defective, especially in the decorative cloaks.

The harbinger of actual modernism was RICARDO BELLVER (born 1845 of a family of artists), who has never been properly placed by critics in the important position which is his due by reason of his pioneer work as an innovator in Spain and by reason of the intrinsic charm of his production. His achievements definitely signalize in Spain the transfer of allegiance from the models of antiquity to those of the Renaissance. He spread something of the exquisiteness of the Quattrocento even over the panel of the Burial of St. Agnes, which he sent from Rome as a student: the relief is almost *schacciato*, the neoclassic forms are individualized, and the neoclassic draperies are divided into the delicate folds of Florence. Both of his two great mausoleums are based in structure and delightful ornament upon sepulchral precedents of the Spanish Renaissance, and the subordinate figures are carved with the Italian elegance of the fifteenth century. In the example of the cathedral of Seville (1878) the Cardinal Lastra kneels upon a sarcophagus at the corners of which sit lovely angels. The tomb of the Cardinal Siliceo in the cathedral of Toledo (1890) (Fig. 189) was suggested by the prototypes of the early Spanish Renaissance with the recumbent effigy upon a high base, especially Berruguete's monument to the Cardinal Tavera in the Hospital de Afuera of the same city. The Virtues are moved from the upper slab, where Berruguete had placed them, to the corner of the base, and seem like frailer counterparts of the allegories by Paul Dubois at Nantes. The robes of both of Bellver's prelates are the modern pictorial draperies of his developed style. But the Fallen Angel of the Park of the Buen Retiro, Madrid, vividly recalling Bernini, shows that he had early and very definitely cast his lot also with the general resurrection of the baroque. His religious works, in particular, such as the relief of the Assumption and Coronation of the Virgin on the principal door of the cathedral of Seville and the St. Andrew in S. Francisco el Grande, Madrid, are dependent upon baroque precedents, although, curiously enough, rather of the Italian than of the Spanish seventeenth century. The ultimate source of Bellver's interest in the Renaissance and the baroque was probably Parisian, and the debt to Paris occasionally seems more direct. The statue of the navigator Elcano at Guetaria ¹ has the historical picturesqueness of Frémiet.

The five most prominent sculptors to take advantage of the emancipation achieved by Bellver have been Benlliure, Querol, Marinas, Barrón, and Blay.

¹ Replica in the Ministerio de Estado, Madrid.

The precocious **MARIANO BENLLIURE** (born 1862) was led naturally to the modern pictorial treatment of sculpture by his beginnings as a painter. His training at Paris left him, for ideal subjects, only with a second-rate French style. The following examples at Madrid are characteristic: the St. Matthew in S. Francisco el Grande, who looks as if he had stepped off the pier of almost any modern French church; the embellishment with the usual allegories and nudes of the building of *La Unión y el Fénix Español*; and the personification of History and the Man of the People on the tomb of Sagasta in the Panteón de Atocha. Some of the details of this last monument, as has not been unusual in the mortuary art of Spain, are infected with a verism like that of Italy. Both the spirit and technique of Benlliure are better in his many effigies for public commemorations, which were themes evidently more suited to his talent. Among the most notable instances at Madrid are the animated Lieutenant Ruiz in the Plaza del Rey, the mother of the present King at the meeting of the Calle de Felipe IV and the Calle de Moreto, the Goya at the meeting of the Calle de Goya and the Calle de Velázquez, the Emilio Castelar in the Paseo de la Castellana, and the equestrian General Martínez Campos in the Paseo del Retiro.

AGUSTÍN QUEROL (1863-1909) achieved a more international reputation through consciously struggling for the unusual and catering to the modern velleity for extreme realism rather than through any intellectual or technical superiority. After seven years' study at Rome, he returned to Spain and became one of the most prolific of modern sculptors. Celebrated examples of his realism, in the Museum of Modern Art, Madrid, are the group of Tradition, an old woman instructing two children, and the relief of St. Francis among the Lepers, which belongs to the unsparing manner of representing such themes established in the peninsula at least as early as Bishop Martin's tomb in the cathedral of Leon. Two of his most singular excursions into the field of the unusual are the extravagantly poised personification of Satire on the front of his monument to Quevedo at Madrid and the whole pseudo-mystic conception of the tomb of Antonio Cánovas in the Panteón de Atocha, which suggests the sepulchral ideas and methods of the contemporary Italian, Bistolfi.

ANICETO MARINAS (born 1866), although a rather vociferous exponent of the same French style employed by Benlliure and Querol, has gained for himself a special place by devoting his art chiefly to the glories and geniuses of Spanish history. His most renowned work is probably the memorial to Daoiz and Velarde in front of the Castle at Segovia; similar is the monument to the Second of May in the Glorieta

de San Bernardo, Madrid. He executed also the figures of the monument to the 31st of May in the Calle Mayor. Less pretentious are the statue of the soldier Eloy Gonzalo García in the Plaza del Rastro, Madrid, the relief of the Pacification of the Factions in the church of S. Juan de Sahagún, Salamanca, and the tablet to the heroic cadet Juan Vázquez Afan de Rivera in the College of Infantry, Toledo. His best known statues of Spanish celebrities are the Lope de Vega in the Glorieta de San Bernardo and the seated Velázquez in front of the Prado, Madrid.

However admirable for their patriotism, the works of Marinas are inferior to two other exaltations of Spanish achievement, the more simply and grandly conceived monument to Isabella the Catholic at the end of the Paseo del Hipódromo, Madrid, by MANUEL OMS, and the tomb of Columbus in the cathedral of Seville, to which the sculptor, ARTURO MÉLIDA, has given the impressive form of a draped sarcophagus solemnly borne by four heraldic personifications of Castile, Leon, Aragon, and Navarre, and for which he has utilized polychrome bronze combined with other metals.

Since EDUARDO BARRÓN (d. 1911) turned almost exclusively to classical themes, it might seem at first thought that he should be compared with the school of Hildebrand in Germany. But he had no such clearly defined scheme of esthetics, carrying with it the adoption of certain principles of true Greek art. He simply coerced the modern French style, strongly tinged with realism and even verism, into service for subjects taken from Roman history, inflating them with a rhetoric quite opposed to the Hellenic calm of Hildebrand. Examples are the relief of St. Eulalia before Dacian in the church of S. Francisco el Grande, Madrid, the statue of Viriathus, and the group of Nero and Seneca, both in the Museum of Modern Art, Madrid. He was so infatuated with ancient civilization that he represented even the medieval figures for a monument to the battle of Roncesvalles as half-nude Roman warriors.

MIGUEL BLAY (born 1866), a pupil of Chapu, has more skill, true originality, and real life than any of the other four masters, and at the same time he belongs by his conceptions to more recent developments in art. His group called *Eclosión*, in the Museum of Modern Art, Madrid, embodies the typically modern concept of the unfolding of the sexual instinct. The vigorously characterized effigy of the physician, Federico Rubio (Parque del Oeste, Madrid), is set in an exedra and represented as the recipient of gratitude from a mother and children. The portrait group of Señora de Iturbe and daughter in the family's residence at Madrid is like an enlargement of some work of

Troubetzkoi. But it is his predilection for figures of laborers that most conclusively classifies him with the *dernier cri*. He treats them with an almost photographic realism but fails to elicit from their forms the beauty that Meunier discerned. Notable examples are the workmen on the monument to Chávarri at Bilbao and the fisher-folk on the monument to Silvestre Ochoa at Montevideo, Uruguay. For his statue of St. Francis Solano at Santiago del Estero in the Argentine Republic, his realistic proclivities led him to revert to the national style of the seventeenth century as embodied by Alonso Cano and Pedro de Mena.

2. SCANDINAVIA

Modern Scandinavian sculpture has adhered closely to the artistic trends of the great European centers, especially France, but at the same time has impregnated its productions with a considerable degree of indigenous feeling. Inevitably the first generation of sculptors after Thorvaldsen in Norway, Sweden, and Denmark did little else than attempt to repeat his achievements. The next development was the adoption of the moderate realism generally prevalent in Europe about 1850.

Of the new Parisian style of the second half of the nineteenth century, the chief representative has been STEPHAN SINDING, born at Drontheim, Norway, in 1846, the brother of the painter, Otto Sinding, and of the composer, Christian Sinding. From 1871 to 1873 he studied, without much result, under Rauch's pupil, Albert Wolff, at Berlin. From 1874 to 1877 he was at Paris, influenced by almost all the French masters of the day but particularly Falguière and Barrias. Beginning with 1877 he spent seven years in Italy and returned in 1884 to take up his residence at Copenhagen and become a Danish citizen. In his statue of the kneeling masculine Slave, done before he went to Berlin or Paris, he still impressed something of Thorvaldsen's heroics upon the modern naturalistic body. The French critic Bigeon has pointed out that Sinding in his maturity has incorporated two different interests in his works, human sorrow and the feminine nude. It is especially in the former phase that one senses the Scandinavian note. There is something of heroic northern pathos in his first success, the Barbarian Mother carrying her dead son off the battlefield (in the National Gallery, Christiania), and in the Widow mourning over her slain husband; and yet both groups are almost slavish imitations of Barrias's First Funeral, even to the generalized treatment of the long, straggling hair. To the same class belongs the Captive Mother straining from her bonds to nurse her child (Ny-Carlsberg Glyptothek, Copenhagen). The influence of Barrias has continued to the end in all of Sinding's nudes.

He has turned to Norse mythology for his onrushing equestrian Valkyr (Fig. 190) and for his long frieze in the Ny-Carlsberg Glyptothek. The Valkyr he executed in wood as well as in bronze, and by his occasional use of wood in other instances he has also conformed to the tradition of his race. His most celebrated work in this medium is the statue of an old Norwegian woman, entitled the Eldest of her Kin, in which, according to the most recent artistic fashions, he has combined extreme realism in the wrinkled hands and age-stricken countenance with conventionalization of the simple modern costume into architectonic lines. Sinding has again achieved an impressive union of the pathetic and the truly heroic, this time outside the sphere of Scandinavian history, in the group entitled the Oblation, representing France or a French mother holding a dead youth and recently placed in the church of the Sorbonne, Paris, opposite the tomb of Richelieu, as a memorial to the French students who fell in the war.

His other interest does not seem to the present writer so much the feminine nude as the "problem" of sex. It is true that his feminine nudes are made mildly enticing with something of Falguière's naturalism, but each is ordinarily combined with a masculine nude to constitute a sexual theme. As with the Belgian Victor Rousseau, there is an obnoxious stress upon the first budding of love in youth. The series of such groups includes: the similar couples entitled May and Night; the young man worshipping a maiden, called "Adoratio"; the half-defined figure of Mother Earth holding on her lap an adolescent pair; and the Man and Woman in the Ny-Carlsberg Glyptothek. To the list of Sinding's works are to be added also several sepulchral monuments conceived with modern pseudo-symbolism and the statue of a nixie for a memorial to Ole Bull at Bergen.

The Swede, CARL MILLES (born 1875), another product of Parisian studios, has joined the ranks of the more modern Impressionists. His sportive *putti* on the bases of the columns of the New Theatre at Stockholm show him working in the decorative manner of the earlier French generation; but in general, his sketchy production resembles very much that of Troubetzkoi, consisting of portraits, animals, and figurines of *genre* from the life of Dutch peasants or of the Parisian streets. A singular example of his achievement as *animalier* is his attempt to reconstruct a group of extinct plesiosaurs. His bits of *genre*, as well as his animals, have a special interest from their analogy to the distinguished works that the Scandinavian countries have produced in the recent impetus which they have given to the resurrected art of porcelain. He resembles Carriès in preferring a bluish gray granite as a medium. The way in which, like the two American Bor-

glums, he gives only very vague and broad outlines to his forms and leaves much undefined, is evident in his sketches for the monuments to the national heroes, Sten Sture and Engelbreckt, at Upsala and Falun respectively.

3. RUSSIA

Among the factors that have militated against the rise of a great school of sculpture in Russia have been, not only the comparatively low level of general culture, but also the distrust of images in the Orthodox Church, an attitude that has easily been extended to a prevalent indifference even for secular statues. Modern Russia has given to the world but two sculptors who are commonly known outside the bounds of their own land. MARK ANTOKOLSKY (1843-1902) owed his reputation indeed largely to the fact that a Russian sculptor was a novelty. Although he supplemented in Italy and at Paris the meagre training that he could obtain at Petrograd, he never really got beyond the somewhat countrified and untutored idea that the sole office of art was to tell a story or represent a person. His output, in general, was what was to be expected from a man of secondary gifts content to rely upon his own ideas and only as much affected by contemporary artistic currents as was inevitable for one who lived in the several European capitals. He cared little for form, composition, or even physical beauty. He possessed enough understanding of these qualities to make his productions presentable and intelligible to his public, and he troubled himself no further about any loftier purposes of art. Since his best known works are historical evocations, his merely illustrative intent brings out by contrast the high esthetic significance that Frémiet lent to similar themes. His figures lack convincing force, and are likely to be tainted with Italian verism. The series includes: the seated Ivan the Terrible (an unusually vigorous characterization), the relief of Iaroslav the Wise, and the standing Iermak, all in the Russian Museum of Alexander III at Petrograd; and the standing Peter the Great in front of the Villa of Monplaisir at Peterhof. This "literary realism," as Woermann has aptly described it in his *History of Art*, naturally manifested itself in such themes, dear to the hearts of the Victorians, as the Death of Socrates and Nestor the Chronicler, both in the Museum of Alexander III. His Mephistopheles, belonging to the same class and in the same Museum, betrays how almost ludicrous he became when he attempted a serious study of the nude or a work of real imagination: Satan looks like an undressed provincial professor of philosophy. Among the better known of his more ideal creations are the Christ before the People (Museum of Alexander III), the group of the Sister of Mercy



FIG. 190. SINDING. VALKYR

(Photo. Neue Photographische Gesellschaft, Steglitz. Courtesy of Mr. Stephan Sinding)



FIG. 191. TROUBETZKOI. PRINCESS BARATINSKY
(From a Catalogue, by the courtesy of the Hispanic Society, N. Y.)

attending a Wounded Soldier, and the figures for the tombs of the Princess Obolensky in the Protestant Cemetery at Rome and of the young Tereshchenko girl in the cemetery at Kiev. Although executed with the realism that Antokolsky had developed in a tempered degree, they are thoroughly imbued with Victorian sentiment.

The more modern phase of European sculpture has been represented by a Russian of much greater distinction both of blood and talent, Prince PAUL TROUBETZKOI. Born in 1866 at Intra on Lago Maggiore in Italy, he obtained what little direct training he had at Milan, and has even been claimed by the Italians as an artist of their own country. The most important aspect of his training was a short period with the sculptor Ernesto Bazzaro, who was influenced by the impressionistic painter, Tranquillo Cremona. In 1897 Troubetzkoï moved to Moscow, where he finally accepted a professorship at the Academy of Fine Arts; about ten years later he took up residence in Paris. He has acquired a mild form of Rodin's pictorial Impressionism, and he carries to an extreme the modern tendency to preserve in the finished bronze the rough texture of the clay model. He stands at the head of the whole group of sculptors in various countries whose most characteristic works are small sketches recording momentary impressions of persons and things. The refreshing fact about this instantaneous realism is that it has little sympathy for the tedious modern cult of the nude and symbolism. It prefers to represent what it sees rather than to suggest it by vague allegory, and it does not balk at contemporary costume, becoming especially delightful in its treatment of the feminine garb. In all of this attitude towards art Troubetzkoï has been very much influenced by Tolstoi. He is perhaps best known as a portraitist of the artistic, literary, and aristocratic circles with whom he associates; but, particularly in his earlier career, he has also recorded his striking conceptions of types of the lower classes. He has a peculiar fondness for the delineation of animals, and likes to represent his subjects for portraiture on horseback. He possesses high gifts of keen observation, vividness, force of expression, and crispness of style. Among his best productions are busts of Segantini (National Gallery, Berlin) and Tolstoi (Luxembourg, Paris); standing effigies of his wife, Anatole France, the Baron Henri de Rothschild, Rodin, Sir William Eden, W. K. Vanderbilt and the members of his family, and the Princess Baratinsky (Fig. 191); seated figures of Sorolla, D'Annunzio, Prince Leon Galitzin, his own mother, and his wife and child; equestrian representations of his wife, Tolstoi (Detroit Museum), and the young Prince Scipione Borghese; the small equestrian Indian Scout (National Gallery of Modern Art, Rome), several rep-

resentations of children with dogs, and single figures of different animals. All these are the statuettes of the school to which he belongs; but he proved equal to the exigencies of a large monument in the equestrian Czar Alexander III of the Znamenskaia Square, Petrograd.

4. JUGOSLAVIA

The Southern Slavs have recently produced a sculptor who has won international fame and has increased that fame during the war by gaining the reputation of being an exponent of Yugoslav nationalism and of an essentially indigenous esthetic tendency. IVAN MEŠTROVIĆ, born at Otavitze near Sebenico in Dalmatia in 1883, studied in the Academy at Vienna, and for a while lived in Paris, without becoming anyone's definite pupil but influenced by the general French *milieu* and especially by Rodin, whose addiction to unusual postures he acquired. He has often visited Italy for inspiration and has followed Rodin in adopting Michael Angelo's contortions. He began very much in the manner of Rodin, doing such symbolical conglomerations of nudes as the Foot of God and the Fountain of Life, the latter in the Wittgenstein Palace at Vienna. But he soon took his stand with the group who have sought to make the technical knowledge and content of modern art conform to the mold of archaic Greek sculpture. Like Maillol, he aims at glyptic bulk, and likeanship, at decorative composition; yet, the chief intention of his simplifications and conventionalizations often seems to be primitive brute force. The contemporary whom he most suggests is his teacher, Metzner; but the latter's models are rather Romanesque, whereas those of Meštrović are Hellenic. The analogy to Metzner extends also to the bestowal of architectural lines upon the body. Together with primitive simplifications, he has borrowed certain archaic Greek conventions in such details as the hair and drapery; but since he combines with these conventions an ostentatious display of modern expertness in anatomy, his works often have the hybrid effect of an incongruous fusion of earlier and later Greek characteristics. The anatomy is usually coerced into a design of decorative lines, but it is based upon a modern realism in the treatment of the nude that was unknown to the older Greeks or, for that matter, to the Greeks of any period.

Some have doubted whether there is anything particularly Yugoslav about Meštrović's style and whether, if we were not informed, we should recognize it as a brand of archaism peculiar to the eastern shores of the Adriatic. His themes are often a glorification of Yugoslav history, such as the sculptures for his projected temple to commemo-



FIG. 192. MEŠTROVIĆ. EQUESTRIAN STATUE OF KRALJEVIĆ

(Courtesy of Mr. Ernest Collings)



FIG. 193. BROWN. WASHINGTON. UNION SQUARE, N. Y.

(Courtesy of Art Commission, City of New York)

rate the Battle of Kossovo, among the most interesting of which are the equestrian nude of the national hero Kraljević (Fig. 192), the striding nude of the champion Miloš Obilić, and the repetitions of the figures of grieving widows. Another curious work, in relief, embodies the revolting folk-tale of the mother of Skutari who allowed herself to be immured but nursed her child through apertures until she died. But there is nothing distinctive in the forms or methods to label them as Yugoslav, unless Meštrović would have us believe that the fierceness of his style reflects a Yugoslav barbarism and that the savage conventionalized type of head that he employs again and again is a racial trait. The receding forehead, the slightly hooked nose, the bestial lips of the stupidly opened mouth, the painful accentuation of the bony structure, the frequent scowl, and the pronounced obtuse angle formed by the sharp profile, would be no compliment to the newly united people and would not augur well for the contribution to be made by them to European comity and culture. In any case, the type is only a brutalization of the archaic Greek head. Other prime examples of his achievement are the Sphinx and Caryatides for the Temple, two statues of a Mother and Child, and reliefs of buxom feminine Dancers.

He hacks his portraits more or less into the same rude, formal designs as his ideal figures — more, in the case of the really impressive effigy of his Mother and especially in the Rodin who is stylized into a brooding human monster and equipped with a Yugoslav head (if such, indeed, be the proper interpretation of Meštrović's constantly recurring type); less, in the case of the representations of himself and of his wife and in the nobly simple half-length of his friend, the Italian sculptor Bistolfi.

Although Meštrović is a Roman Catholic, his numerous religious sculptures are modernizations of Byzantine prototypes in the same way as his secular figures are adaptations from the ancient Greek. In the reliefs the modelling is kept as flat and thin as possible so that they may have the effect merely of raised icons. He had already occasionally manifested a fondness for the medium of wood, because it lends itself to the primitive roughness that he so relished, but for his sacred productions he has turned to it very often because of its connection with religious art in the Middle Ages. In all his work he likes to transmit the feeling of the various materials that he is using, but especially in wood he preserves the coarse surfaces left by the cuttings and he treats the backgrounds with a conventional *motif* of channeling. As he heightens the traits of primitive Greek art, so he heightens the medieval wood-carver's sense of his medium and the

peculiarities of Byzantine art, such as the attenuation of bodies and hands. Among his most striking pieces of sacred wood-carving are an extravagantly elongated Crucifix, and reliefs of a Madonna with Angels, of the Passion, and of several versions of the Pietà.

Although, in general, like the others who have resurrected the primitive, he exaggerates the idiosyncrasies of his models, he succeeds as well as, if not better than, any of his rivals in the coveted decorative and emotional effects, and undeniably realizes his purpose of rude power.

CHAPTER XXIX

MODERN SCULPTURE. THE UNITED STATES

I. FROM NEOCLASSICISM TO THE CENTENNIAL

GENERAL CHARACTERISTICS OF THE TRANSITIONAL PERIOD

AMERICAN sculptors were slow to cast aside the neoclassic style in which our art had had its humble beginnings. Until about the time of the Centennial of 1876, American sculptural aspirants, isolated from new European developments, did not cease to get their training, especially for ideal themes, from the tradition of Canova and Thorvaldsen in Italy; but more and more they dared to rely upon their own inspiration, especially for portraits; they sought for ever greater realism in these subjects, and the peculiar character and costume of the celebrities whom they were called upon to portray commenced to form something like a separate American tradition in sculpture. In the course of time American sculpture so far shuffled off its primitive rudeness and lack of experience, and certain American masters, like Brown and Palmer, attained such dexterity, that artistic education in their studios was reckoned sufficient, without an Italian sojourn. The passions of the Civil War gave rise to themes more truly felt and essentially national than the mythological or related artificialities of neoclassicism. A distinctive type of Soldiers' and Sailors' monument was evolved, consisting of a lofty and massive base crowned by some such allegorical figure as Victory or Liberty and with other allegorical personifications and statues of soldiers and sailors ranged at lower levels. These memorials do not seem to be connected with the monuments in France in which related figures are grouped around or beneath the effigy of the person commemorated, for the French type was created later, and in any case our sculptors had not yet begun their inroad upon Paris. They are apparently an indigenous development. Who did the first one has not yet been demonstrated. Taft in his *History of American Sculpture* has pointed out that their vogue was at least largely due to the success of the specimen erected on the Boston Common in 1874 by the sculptor Martin Milmore. The United States produced during the epoch under consideration no sculptors of universal importance, and indeed the standard of culture was not yet high enough to create a proper environment for the loftiest attainments. America had not

yet come into contact with French sculpture, which was the focus of the new and advanced tendencies. It afforded patronage to a number of honest seekers after the truth, who have achieved creditable things, for which this country by no means needs to blush, often approaching very close to actual distinction. This period may therefore be termed a transitional one, and for the sake of convenience, its sculptors may be divided into a more progressive group and into a group that was more dependent on Italian esthetic culture.

THE PROGRESSIVES

The first significant figure in the more American group was HENRY KIRKE BROWN (1814-1886), born at Leyden, Mass., but after his return from four years of study in Italy in 1846, resident in New York and Brooklyn. His early Italian pieces in the neoclassic manner, such as the Ruth and the Boy and Dog of the New York Historical Society, gave but little promise of his really interesting work as a conscientious equestrian portraitist. His greatest achievement of this kind is the Washington of Union Square, New York (Fig. 193), not only a sufficiently exact study of equine and human anatomy, but an almost inspired, though nobly restrained, conception of Washington, not as the man but as the idealized Father of his Country. The curious defects of his other two equestrian statues, both in Washington, would perhaps arouse the suspicion that the unusual success of the New York example was fortuitous. The General Winfield Scott in Scott Circle presents a less heroic but even more scrupulously modelled and agreeable steed, whereas the general esthetic effect is vitiated by that excessive faithfulness to the corpulency of the rider which was to be expected from a pioneer in realism. The General Nathaniel Greene in Stanton Square exhibits Brown's interest, skill, and versatility in varied conceptions of horses, but the turn of the rider's body to the side and the gesticulation betray the tyro's inexperience with the requirements of monumental statuary. His non-equestrian effigies are often good, though not stirring, pieces of realism; they were to American art of the period what David d'Angers's portraits were to French art. Characteristic examples are the standing representation of the same General Greene in Statuary Hall of the Capitol, Washington, and the Lincoln of Union Square, New York, the latter retaining the old decorative mantle. The Clinton, Stockton, and Kearney of Statuary Hall, however, are distinctly vacuous and technically inferior.

CLARK MILLS (1815-1883) would not deserve mention, were it not that he happened to antedate with his Andrew Jackson, of 1853, in Lafayette Square, Washington, the equestrian statues by Crawford and Brown and thus to have the credit of being the creator of

the first American equestrian monument. There was no one in the United States who could teach Mills what such a figure should be, and he had never been to Europe nor indeed obtained any plastic training except what he acquired empirically. No taste in such matters was to be anticipated from him: he represents the rider taking off his hat and the horse rearing so that the hind legs are "exactly under the centre" of its body, and the work becomes really a "problem in equilibrium." If he had wanted precedent for poised steeds, he might have found it in Tacca's Philip IV or Falconet's Peter the Great, prints of which he may have seen; but he probably chose this conception simply because it appeared to him more effective, and unprejudiced by any neoclassic schooling, he approximated the group as close as possible to nature. The surprising thing is that the achievement is as good as it is, although one might expect a tolerable steed in an environment still very familiar with horse flesh. His other equestrian statue, the Washington of Washington Circle, Washington, is another naïve kinetic conception of the group, the rider just pulling up his charger for a halt.

THOMAS BALL of Boston (1819-1911), in his portraits, manifested less feeling than Brown for that vague thing which we call "style," but in his idealistic works, more gentle imagination, grace, and technical skill. He produced no important sculpture until in 1854 he went to Florence. Although, with the interruption of a sojourn in the United States from 1856 to 1865, he continued to reside in Florence until the end of his life, his portraits belong to the American tradition of a moderate realism established by Brown. His one masterpiece is the equestrian Washington of the Public Garden, Boston (Fig. 194). Of his standing portraits, in which his success in grappling with the difficulties of the modern costume of coat and trousers was not complete, may be mentioned: the Sumner of the Public Garden, Boston; the Webster of Central Park, New York; the Governor Andrew of the State House and the Josiah Quincy of City Hall Square, Boston, which seek, like Brown's Lincoln, to offset the prose of modern dress by the poetic mantle. The real merits of conscientious portraiture in Ball's own representation of Lincoln in the act of emancipating a slave, in Lincoln Park, Washington,¹ are obscured by the unfortunate appearance that he has given to the negro of polishing the President's boots. His nearest approach in standing effigies to the swing of Brown's portraits is the Washington for the monument at Methuen, Mass., where, as usual in American art, the romantic character of the Father of his Country has imposed upon the sculptor more gusto. His ability in

¹ Replica in Park Square, Boston.

portrait busts is indicated by the Ephraim Peabody in King's Chapel, Boston, in which he almost approaches the French of those days in the manipulation of planes for chiaroscuro. It is surprising that Ball should have revealed in his idealistic productions something of that imagination which he seems partially to lack in his standing portraits. It is a mild, Victorian imagination, but not unpleasant withal. Instances are the St. John Evangelist of Forest Hills Cemetery near Boston, and the group of the Genius of Death unveiling the personification of Faith for the Chickering monument, Mount Auburn, on the pedestal of which are a typical relief of a mourning Muse and finely modelled floral *motifs*. To themes that demanded a more powerful imagination he was not adequate: the Revolution of the Methuen monument is as humorous a failure as the Victory is a graceful success.

There is much more of the artist's personal feeling in Ball's idealistic works than in the ordinary neoclassic output, but this trait is even more pronounced in the production of ERASTUS D. PALMER of Albany (1817-1904). His contribution to the separate development of American sculpture consisted not so much, as with Brown and Ball, in monumental portraiture, although the Livingston of Statuary Hall proves that he essayed this branch of his art with distinction; it was rather the above-mentioned trait of expressiveness together with a more truthful and warmer treatment of the nude feminine form, both of which qualities constituted a break with neoclassic tradition and the beginning of a new order of things. Palmer indeed had no training whatever in Italy, and did not go abroad until 1873 after he had created his most typical works, visiting then for two years the different European countries. The early Indian Maid of the Metropolitan Museum, though already exhibiting his proclivities, is still the work of a novice. The most accessible example of his definitive style is the White Captive of the same Museum. In his relief of Faith contemplating the Cross in St. Peter's Church, Albany, executed in 1852, he introduced into religious art the enchanting and highly personal feminine type which, with slight modifications, he often repeated. A comparison of the figure of Faith, which still only just managed to evade neoclassic weakness and sentimentality, with the seated statue of the Angel at the Sepulchre in Albany Cemetery, which belongs to the year 1865, reveals how Palmer advanced to a power of emotional expression that, at least in this instance, is both virile and intense.

The humble little green clay or bronze groups of the New Englander JOHN ROGERS (1829-1904) may also have had some effect in shattering the marble spell of neoclassicism, and in bestowing upon



FIG. 194. BALL. WASHINGTON. PUBLIC GARDEN, BOSTON

(Courtesy of Detroit Publishing Co.)

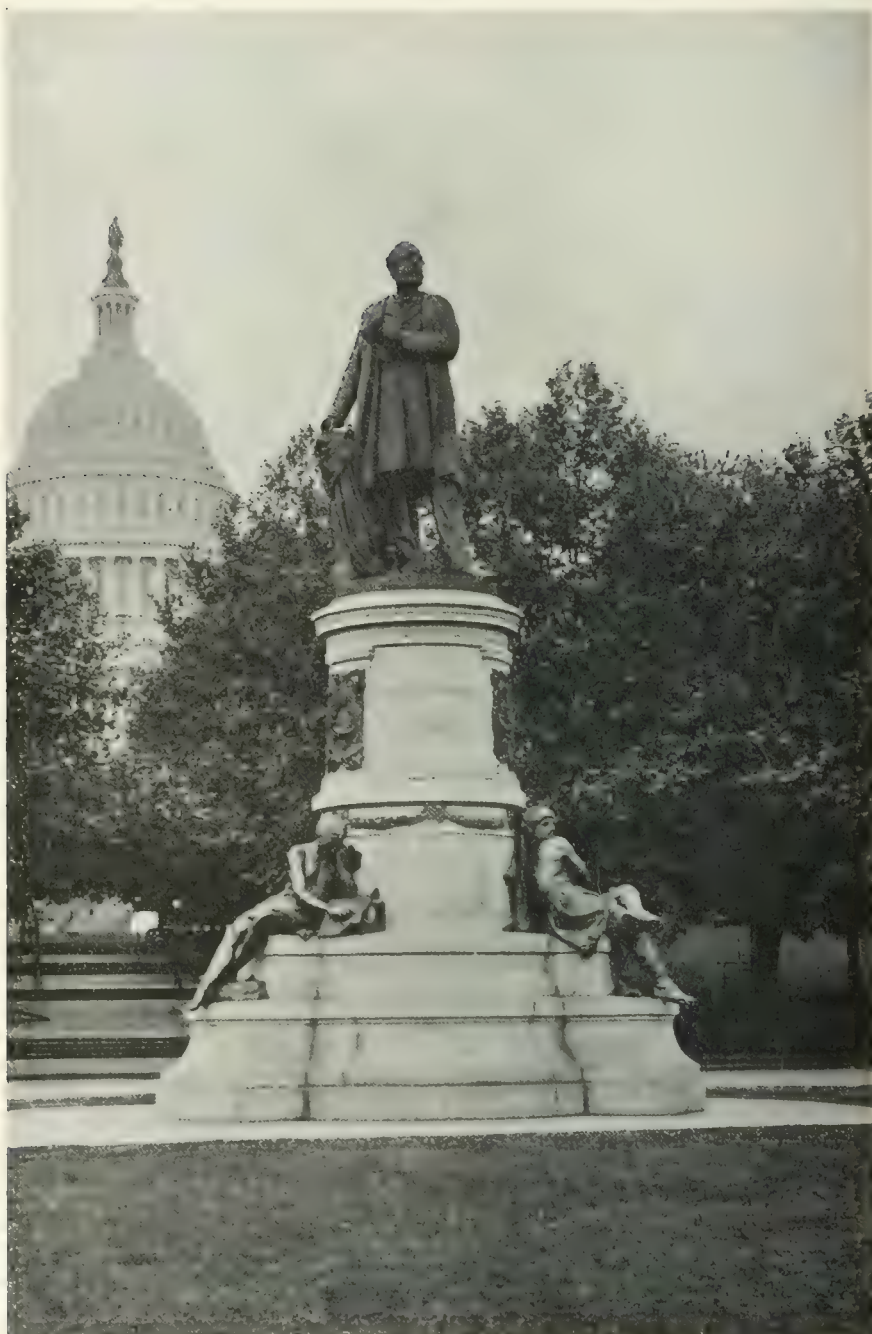


FIG. 195. WARD. GARFIELD MONUMENT. CAPITOL, WASHINGTON

(Courtesy of Detroit Publishing Co.)

sculpture an essentially American tone. His works consist, with few exceptions, of typical little scenes from lowly American life, especially a series intended as propaganda for the Union side in the Civil War. Their sources were often American literature or the American stage. Replicas were multiplied in his workshop and sold throughout the country as decorative pieces for American parlors. Although he travelled in Europe from 1858 to 1859, he was less influenced by European styles or indeed by any previous school of sculpture than any other artist mentioned in this book. The figures of the groups are as near as the modeller could get to photographic reproductions of nature; there is little attempt at good composition; and there is a cluttering with paltry and unsculptural accessories, such as barrels, baskets, and commodes, the details of which are elaborated to the utmost point. Indeed they would not be works of art at all, were it not that John Rogers's pleasantly Victorian sentiment, his patriotism, his quiet humor, his homeliness, and similar American characteristics colored his productions and to a certain extent constituted an interpretation of nature. Now and then his fundamentally artistic temperament, which environment and his own taste hindered from ever developing, expressed itself, almost unconsciously and despite himself, in properly plastic compositions or in esthetic details, such as the pretty arrangement of the woman's drapery in the *Charity Patient*. Well-known examples of his peculiar manner are his first success, *Checkers up at the Farm*, the *Football Game*, *Joe Jefferson* in different rôles, especially as *Rip van Winkle*, and, of his Civil War groups, the *Union Refugees*, the *Woman Taking the Oath in order to Draw Rations* (one of his own favorites), *One More Shot or Wounded to the Rear* (usually considered his nearest approach to monumentality), and the *Council of War* (introducing good, though photographic, portraits of Lincoln, Grant, and Secretary Stanton). His two important larger works, the seated Lincoln exhibited at the *Columbian Exposition* and the General Reynolds before the City Hall at Philadelphia, are marked by the same minute realism as his smaller productions. The Metropolitan Museum, New York, possesses a number of bronze specimens of his groups.

The more progressive tendency, within the period under consideration, reached its culmination in JOHN QUINCY ADAMS WARD (1830-1910). He lived almost to the present day and was somewhat affected by the changes in American sculpture subsequent to the Centennial; but, broadly speaking, his art belongs to the earlier, transitional period, of which it is the best product. A pupil of Brown for seven years, he was wholly trained in this country, and rightly

boasted that his art was essentially American. His themes were American, consisting principally of monuments to our celebrated fellow-countrymen. He scouted altogether the mythologies of neo-classicism, and his few idealistic subjects, such as the Indian Hunter of Central Park, New York, or the figures around the bases of the Beecher and Garfield memorials, are inspired by our own history and culture. If we may arrogate to ourselves a certain sturdier manliness than other nations, then Ward was American in his strong masculinity. He always brought out the most virile traits of the heroes whom he delighted to honor, and bestowed a male vigor upon his imaginary figures; in his best representations he set them solidly on their feet. He evolved from his own inner consciousness and preserved, in stone and bronze, ideals for American manhood, and this service, in itself, had he no other excellencies, would be enough to perpetuate his fame. He consistently avoided the adventitious, the pretty, and the affected; he sought a general monumentality rather than delicacy of execution; he was satisfied with the great simple lines of quiet postures and gestures. If sentimentality is American, then Ward is so far un-American, for he approximated it only once — in the negress and in the two children who are represented beside the statue of Henry Ward Beecher in front of the Court-house, Brooklyn; and even here the sentiment is very restrained, almost cold. Not only did he characterize his portraits with a forceful realism, but he treated them in such a way that they became embodiments of the subject's epoch or of the ideas for which the subject stood. Ward's realism is objective because he refused to let his own nature affect his interpretation of his subject's personality. The modelling is still dry, that is, Ward does not attempt to enliven his surfaces with French effects of light and shade, except very occasionally and slightly, as in the Beecher. We have applied the adjective "honest" to the works of many sculptors in this book, but no artist's productions deserve it more than Ward's. He did most of his own chiselling and casting, and contributed much to the study of the technical processes of marble, stone, and bronze in this country.

Like the Beecher monument, his memorial to Garfield in the grounds of the Capitol, Washington (Fig. 195), takes the French form of a statue upon a pedestal at the base of which are figures connected with the theme, in this instance, idealistic presentations of a Student, a Warrior, and a Statesman as phases of Garfield's character. They are much less agitated, however, than French figures similarly placed. The Student, and to a less degree, the Warrior, afforded him opportunities for the modelling of the nude, in which he unexpectedly and

eminently succeeded. Of his simpler monuments, consisting merely of a sitting or standing effigy, may be singled out: the Shakspeare of Central Park; the Lafayette at Burlington, Vt., representing the French marquis at a later age than is customary (perhaps on his visit to the United States in 1824-1825), and illustrating the way in which Ward ordinarily, in contrast to his Shakspeare, makes the spectator feel the body beneath modern or almost modern costume; the Washington on the steps of the Sub-Treasury, New York, perhaps the noblest setting forth of this frequent American theme, still embellished by the decorative cloak, and much superior to his somewhat awkward rendering of the same subject at Newburyport, Mass.; and the Horace Greeley in front of the Tribune Office, New York. His two great equestrian statues, in which his knowledge of the horse is conspicuous, are dedicated to General Thomas in Thomas Circle, Washington, and to General Hancock in Fairmount Park, Philadelphia. In addition to the Indian Hunter, in which he solved, as well perhaps as was possible, the hard and constant problem of American art, the accommodating of standards of classic beauty to the Redskin's form, his idealistic compositions include the following: the Good Samaritan of the Public Garden, Boston, commemorating the discovery of ether as an anaesthetic, and proving again that Ward could model the nude more naturalistically than the neoclassicists; the stalwart Pilgrim of Central Park, New York; and the design for the pediment of the New York Stock Exchange, the execution of which was consigned to Paul Bartlett. The last of these works, in which the personification of Integrity in Business is shown as bestowing her benediction upon various industries, and in which good nudes in action are freely introduced, is a sincere and by no means negligible attempt to adapt a modern subject to the difficult exigencies of pedimental composition.

THE ITALIANATES

Of the more Italianate group in this transitional period, it is hardly necessary to mention more than the names of the leading sculptors and their principal works, since the style of all is much the same, and all of them settled in Italy. The production of WILLIAM WETMORE STORY of Salem (1819-1895) has acquired a certain prestige from his social position, his literary achievements, and his versatile culture, but its absolute value is not high even when compared with that of members of his own narrow school. He was clever enough to choose from the classical repertoire a vein that appealed to Victorian taste, sorrowing females. The best of these are the Cleopatra and the Medea of the Metropolitan Museum, the Weeping Jerusalem in the Pennsylvania Academy, and (tragic but not mournful) the Libyan Sibyl,

shown in the London Exhibition of 1862. The piping Arcadian Shepherd of the Boston Library is pleasantly sweet in the neoclassic, Victorian manner, if one likes that sort of thing. His portrait statues inevitably lack the strength and virility of Brown, Ball, and Ward, but there is nothing esthetically shocking about them, when one meets them in a jaunt through Boston or Washington. He had a predilection for men whom he could drape in flowing gowns, such as the statues of his father, Chief Justice Story, in the vestibule of the Mount Auburn Chapel, of Chief Justice Marshall in the grounds of the Capitol, Washington, of Josiah Quincy in Sanders Theatre, Harvard University, and of Professor Henry at the entrance to the Smithsonian Institute. The Edward Everett, now in the square of the same name in Dorchester, Mass., shows how stiff and almost funny he was when he attempted emotional gestures; and the Colonel Prescott at Bunker Hill betrays how empty of characterization he could become. Better is the George Peabody of Mount Vernon Square, Baltimore.

Two other Massachusetts sculptors were prominent members of this group. RICHARD SALTONSTALL GREENOUGH (1819-1904), a younger brother of Horatio, managed to conjure up just a flicker of inspiration in his imaginative works, such as the marble Carthaginian Girl of the Boston Museum and the bronze Boy Fighting the Eagle of the Boston Athenaeum. The latter is quite in the manner of Thorvaldsen, but is a more daring study of a difficult pose than the American Italianates usually ventured. His portrait statues, although the details of costume are elaborated with Italian precision, sink to pitiful levels of spineless characterization, especially the Governor Winthrop now in the grounds of the First Church, Marlborough Street, Boston, a replica of which was made for Statuary Hall of the Capitol, and a seated adaptation of which may be seen in the vestibule of the Mount Auburn Chapel. The more laborious attempt at individualization in the Franklin of City Hall Square, Boston, did not repay his effort. Curiously enough, of the four pictorial reliefs on the pedestal, the two simpler panels from Franklin's early life by Greenough are better than the two more complicated panels from his later life by Ball.

HARRIET HOSMER (1830-1908), born in Watertown, Mass., was the most prominent among several women who essayed sculpture at this period. A pupil at Rome of the Englishman, John Gibson, she produced a number of graceful fancies in his pseudo-Praxitelean style, executing them with a skill adequate to the limitations of neoclassicism. Examples are: two grief-stricken females, intruding upon the domain that Story proved popular, the Oenone of the Museum of Fine

Arts, St. Louis, and the Beatrice Cenci of the Mercantile Library of the same city, where she had once lived as a young woman and where her creations were appreciated; the two less attractive *putti* known as Puck and the Will-o'-the-Wisp, the former soft, the latter stolid, and neither bearing comparison with the children of the Renaissance or baroque and rococo periods; the Fountain at Alford House, Prince's Gate, London, in which not unpleasant *amorini* on dolphins listen to the song of the uninspired Siren above; and a Sleeping¹ and a Waking Faun, both suggested by the famous classical Barberini Faun at Munich, but both betraying much less ease in the treatment of the nude than her statues of women. In her Zenobia of the Metropolitan Museum, she strayed into the field of the heroic, and incapable of representing this phase of life, she sought to substitute for it frigidity and hardness of line and expression. Her most important excursion into the field of portraiture, the Colonel Thomas H. Benton in Lafayette Park, St. Louis, is inoffensive, but she made the statue as Roman as possible by almost concealing the modern garb beneath an enveloping cloak.

RANDOLPH ROGERS (1825-1892) never found his vein. He tried his hand with tolerable results at several kinds of sculpture, but all his many productions suffer from a blight of dullness. Born at Waterloo, N. Y., he passed his young manhood in business at Ann Arbor, Mich., the University of which for this reason contains casts of the majority of his works. His teacher in Italy was Bartolini. Of his idealistic creations, Nydia the flower-girl of Pompeii in the Art Institute, Chicago, the Merope, and the Lost Pleiad, are the best known. His portrait statues, such as the John Adams in the vestibule of the Mount Auburn Chapel and the Lincoln of Fairmount Park, Philadelphia, are fairly respectable performances in stiff rhetoric. His Soldiers' and Sailors' Monuments at Providence and Detroit are no worse than the average. Yet he has a place in American annals as the author of the bronze doors for the Rotunda of the Capitol, Washington. Different from Crawford's doors, in that they are a closer imitation of Ghiberti's second gates in general design as well as in pictorial perspective, they enshrine in the compartments anecdotes connected with the discovery of America and in the statuettes of the borders allegorical and traditional personages thereto related. If Rogers had not been so unwise as to provoke by imitation a comparison with Ghiberti, the absence of any highly developed artistic quality might be condoned and the doors accepted for their clearly told stories and for the romantic characters embodied in the statuettes; but even

¹ Replica in the Boston Museum.

as it is and even from the purely esthetic standpoint, they are better than the ordinary critic will admit.

The best of the conservatives was WILLIAM H. RINEHART of Maryland (1825-1874), some of whose most important works together with casts of the majority of the others may be seen in the Peabody Institute, Baltimore. He is not only superior to the others of his coterie in every technical aspect, but he shows more refinement, warmth, feeling, and loving enthusiasm for the human body as a vehicle of plastic expression. Capital instances of his attainments are: the Clytie (Fig. 196) and the plaques of Day and Night in the Peabody Institute; the girl strewing flowers upon the grave of Mrs. Walters in Greenmount Cemetery, Baltimore; the Latona and her children and the Rebecca of the Metropolitan Museum; and the Endymion of the Corcoran Gallery. The Clytie, a feminine nude, does not lose by comparison with Canova's best. The naturalism is greater than neoclassicism usually admitted, and just falls short of the more modern treatment by Palmer. His busts and statues, such as the seated Chief Justice Torrey at Annapolis,¹ are no better than those of the other Italianates.

2. THE MODERN PERIOD. GENERAL CHARACTERISTICS

Lorado Taft² has demonstrated that about the time of the Centennial of 1876 the whole nature of American sculpture was changed. For the first time the American people began thoroughly to realize the provincial conservatism of our own school, the break of the European schools with the neoclassicism that up to this moment had been dominant in the United States, and the advances and new departures in sculpture achieved by these schools. American sculptors and the public whom they educated were no longer satisfied with the smooth and dry modelling employed even by the more progressive and more indigenous among our native masters who, at least in their search for truth and for a really national style, had prepared the way for the new movement. Even Italy itself had at last cast off the shroud of neoclassicism, so that those who coveted sculptural honors could no longer learn the old ways there. It was to France, the leader in artistic tendencies and in technique during the nineteenth century, that our sculptors naturally turned, and virtually all of them obtained their training largely or partly in Paris, often supplementing it by study in this country with masters who had themselves already acquired much of the Parisian manner. As France had aided us a

¹ Replica in Mount Vernon Square, Baltimore.

² *History of American Sculpture*.

century before in the attainment of national independence, so now she assisted us in the creation of a great, national school of sculpture. The first generation of these American sculptors absorbed much of the sympathy for the Renaissance that dominated French circles of the epoch. It cannot be said, however, that our native school had only substituted a new bondage for the old Italian one. Even during the previous transitional period, one set of American sculptors had attained a certain honest and simple independence of Italianism; and now, while some of our masters imitated closely the varied and changing styles of France, almost all of these tinged their borrowings with some degree of Americanism, and others used the Parisian elements merely as contributory material out of which to build an essentially American school of sculpture, indigenous not only in ideas but in certain technical phases, such as the evolution of a new type of monumental pedestal. Even foreign-born and often foreign-educated sculptors could not remain impervious to the Americanization of our art.

It is legitimate to wonder how much the actual Centennial had to do with these consummations. An overwhelming majority of the pieces of sculpture in the foreign exhibits were Italian, usually mere commercial specimens of the most paltry sort, artistically negligible. A few works by Cordier and Cain, a Needle-woman of Dalou's English period, the Megarian Girl by Barrias, a sparse representation of Zumbusch, De Groot, and Vinçotte, some early efforts by Rodin shown in the Belgian section since he was then residing at Brussels — these virtually complete the list of examples by really distinguished masters. Were they enough to have constituted evidence of the new developments on the other side of the Atlantic and to have stimulated the desire for emulation? In any case, certain of our sculptors, such as Warner and Saint-Gaudens, had inaugurated the practice of studying at Paris before the Centennial, and perhaps the whole modern sculptural movement in America should be largely ascribed to the bold initiative of these leaders and to the precedent that they established. The effect of the Centennial upon sculpture was possibly less specific. Artistic circles may simply have profited by the general cosmopolitanism thus created through closer contact with the civilization of Europe. The last quarter of the nineteenth century witnessed a general elevation of culture and taste in this country, whether slightly influenced by the Centennial or not. Even if the exhibits of the Centennial had not been very instructive, the American collections of foreign art, which were now rapidly increasing in number and size, began to teach their salutary lessons. Among the principal

reasons for the development of an indigenous movement were the higher sense of nationality that resulted from the reassertion of unity after the Civil War, the rise to a position as a world power, and the realization of a purely American mission that the United States had to fulfil in art and letters as well as in international life.

The most distinctive qualities of American sculpture are its moderation and seriousness of purpose. Despite our dependence upon France, the somewhat melodramatic agitation of French postures and compositions has been largely tabooed. Little patronage has been afforded to ideal sculpture as an end in itself, that is, ideal sculpture not designed for decoration of monuments, except in the case of "exposition sculpture"; and even the greater part of this has been done by foreign craftsmen. Now and again there crops out in American sculpture that sentimentality which Europeans, with their false conceptions of our materialism, will never believe lies at the foundation of the American character. Not only the portraits but also the ideal figures reflect the national type that has gradually been evolved in the United States. Because of the ethnic conglomeration, this type lacks that clean-cut definiteness of feature which is the heritage of purer races and is more adapted to artistic manipulation. A large number of our sculptors have occasionally gravitated to Indian subjects, and a few almost exclusively, in the desire to be truly American; but only one or two of them have succeeded in doing more than bestow an Indian head upon a classical or Parisian body. Unquestionably the center of American sculpture has been New York City, and the great majority of sculptors born in other places have found it advantageous to settle there on returning from foreign studies.

THE FIRST SIGNS OF THE NEW STYLE

The chief precursor of the new movement was OLIN LEVI WARNER (1844-1896), born in West Suffield, Conn., but resident in New York City. His master at Paris, where he studied from 1869 to 1872, was Jouffroy, and he also had the privilege of laboring for a time as an ordinary workman under Carpeaux; but he found himself little in sympathy with the conservatism of the former or the fine frenzy of the latter. The results of his French sojourn were rather the superb technical facility that Paris then alone could give and a warmer treatment of surfaces, which, however, remains far this side of the pictorial extravagances of Carpeaux. He was somewhat influenced by the Renaissance, as is witnessed by his fountain with two *putti* in Central Park, New York, and by his series of medallions of Indian chiefs, the style, lettering, and incisive characterization of which were suggested by Pisanello and his successors. These fine medallions, one-half or



FIG. 196. RINEHART. CLYTIE. PEABODY INSTITUTE, BALTIMORE

(Courtesy of the Peabody Institute)



FIG. 197. WARNER. BRONZE DOORS, CONGRESSIONAL LIBRARY,
WASHINGTON

(Photo. L. C. Handy)

two-thirds life-size (with the exception of Chief Joseph, which is life-size), reveal also his most precious legacy from the Renaissance, the art of delicate bas-relief, which he, with Saint-Gaudens, did so much towards recovering for the United States. Nevertheless the style of Warner was not essentially derived from the Renaissance. He was truly classic in spirit, but, be it understood, not neoclassic. He had nothing to do with that false and limited interpretation of classic art affected by the Italianates. More or less unconsciously he reincarnated the real esthetic attitude of the ancients, without descending to neoclassic plagiarism. He exemplified both the feeling for physical beauty and the moderation of antiquity. He modelled with conscientious exactitude, but he never sacrificed a proper sculptural monumentality to realistic detail. He renounced all meretricious accessories, and emphasized only the significant. His art has been compared to that of his French contemporary, Chapu, and it is possible that the pose of his best feminine nude, the Diana, was suggested by Chapu's Jeanne d'Arc. He avoided the tendency of the modern extreme realists to represent ugly forms, and he sought to extract as much beauty as possible even from the unsightliness of figures clothed in modern costume, never failing to emphasize at least the loveliness of spiritual characteristics. Instances are his portrait medallions and busts, such as the medallion of his parents and the bust of Maud Morgan, or his three portrait statues, the seated Governor Buckingham (the Capitol, Hartford) and Garrison (Commonwealth Ave., Boston), and the standing General Devens (grounds of State House, Boston). At the same time the portraits remain vivid embodiments of individualities. Other examples of his restrained classic poetry and sense of beauty in the feminine nude, besides the Diana, are the Twilight or Night, the Dancing Nymph, and the relief of Psyche and the child Cupid.

Once his intelligent interest in antiquity led him into more of an actual imitation of Greek sculpture — the two caryatides of a fountain at Portland, Oregon. Shortly before his untimely death by accident, he received belated recognition by important commissions for the Congressional Library, the old and the youthful students in the spandrels of the Commemorative Arch, and two of the three pairs of bronze doors for the main entrance. Of the bronze doors, he lived to complete only the first pair embodying the idea of Tradition (Fig. 197); the second devoted to the conception of Writing were finished after his death by Herbert Adams. How far from slavish was his sympathy for the Renaissance is proved by the fact that he abandoned altogether the compositions of the Italian prototypes. He filled the

two great panels only with large single personifications of Imagination and Memory, adorned with a decorative compartment above and below, and he represented in the tympanum, in higher relief, the personification of Tradition engaged in instructing a little boy while types of primitive peoples listen.

His love of Greek art naturally carried with it vague reminiscences of Hellenic loveliness of line and form. But, not to speak of his portraits of men and women, his imaginative figures are already permeated with the American ideal of feminine beauty, so that he becomes a forerunner, not only of the dependence on France and the technical advance of our art, but also of its Americanization. He was even more than a "forerunner"; appreciation will surely one day exalt him to a much higher position in the history of American sculpture than that which he now occupies.

3. THE MODERN PERIOD. THE FIRST GENERATION

THE MORE AMERICAN GROUP

The sculptors who rose to prominence immediately after the Centennial or who were so little younger as to fall within the same general class may be divided into two groups, the one more American in the character of its production, the other more subject to foreign influence and not owing so much to native environment.

The standard-bearer in the advance of American sculpture through assistance from France was AUGUSTUS SAINT-GAUDENS (1848-1907), who was at the same time a champion of Americanism. Born at Dublin, Ireland, of a French father and an Irish mother, he was brought by his family as an infant to New York, which was his residence, except for his sojourns abroad, until he settled at Cornish, N. H., in 1900. His youthful apprenticeship to a cameo-cutter helped to inculcate the feeling for delicacy that distinguished so much of his production. At Paris he received his academic training from Jouffroy, but like Warner, he cast his lot with the freer and more enterprising spirits of the day. The French political upheaval of 1870 sent him for three years to Italy, where he was more interested in the Renaissance than in the relics of Canova and Thorvaldsen. After his first masterpiece upon his return to the United States in 1874, the Admiral Farragut of Madison Square, New York, he gradually gained for himself, both at home and abroad, recognition as the most generally representative, and, in many respects, the greatest American sculptor.

In coming from French art to Saint-Gaudens, perhaps the thing that strikes one as most American is his sobriety. Even those figures of

his which are represented in movement, such as the Deacon Chapin at Springfield, Mass., the equestrian Sherman on Fifth Ave., New York (Fig. 198), or the Diana that crowns the Madison Square Garden tower, have what we like to think is an American staidness and dignity. The Victory herself, who precedes Sherman on the pedestal, and may have been suggested by the similar figure on Begas's monument for William I, is solemn and contained in comparison with French treatments of the theme. But this sobriety does not mean either that his modelling is dry or that his figures are dead. He sacrificed the wonderful ebullition of French sculpture and cultivated the emotional restraint proverbially ascribed to New England and to some degree typical of the whole nation; but he possessed the incomparable gift of pouring such life into his most static figures that even the best of what had gone before in American sculpture seems torpid by contrast. Not only are his portraits among the most gripping and comprehensive characterizations of modern times, but the poise which is among his most precious American traits enabled him to soften their realism by evoking from the subject as much sedate poetry as possible and by developing still farther Ward's ability to make the subject representative of an epoch or movement. His realism was always bridled. Character was rendered by such slight touches as the blowing flap of Farragut's coat. He made modern masculine costume more tolerable than any of his predecessors by scouting their careful definition and treating it only in broad outlines; at times he elicited from it even a certain grace. Although his temperance kept him from the audacious chiaroscuro of Carpeaux, his modelling is mildly pictorial. It became more subtle in his reliefs, which he preferred, instead of busts, for private portraiture in distinction from monumental. The reliefs range from medallions and small bronze plaques, such as the Henry Schiff of the Luxembourg, to very large bronze plaques or marble slabs, such as the original bronze of the group of the two children of Jacob Schiff and (in the Metropolitan Museum) a marble replica. The scale of relief runs all the way from almost detached figures in the round, as in the Bellows monument in All Souls Unitarian Church, New York, and the McCosh monument at Princeton, to *rilievo schiacciato*, which he was more influential than any other American in resuscitating from the Quattrocento and in which he excelled all rivals. His technique in this low relief is moderately impressionistic in that he elaborated only the significant planes and lines, merely indicating the others broadly. In the application of a summary technique even to such small objects as medallions, he followed the precedent of Pisanello. It is because of the combination of delicacy in workmanship with a

general sobriety that C. Lewis Hind in his book on Saint-Gaudens invents the phrase "austere sensitiveness" to describe his style.

If there were space, one could enumerate many other essentially American qualities, such as his hostility to any affectations or meretricious appeals and his respect for American conventions in an almost absolute avoidance of the nude. Above all, in his long series of great portraits of our fellow-countrymen, he brought vividly forth what are traditionally the highest American characteristics — a simple nobility and hardihood, the rough naturalness that belongs to a young nation, the curious fusion of reticence and frankness. The apotheosis of this new type of manhood that Saint-Gaudens introduced into the art of the world is the standing Lincoln of Lincoln Park, Chicago. Only slightly less distinguished is the seated Lincoln of the Chicago Lake Front.

Saint-Gaudens was also a great experimenter and innovator. Not satisfied with the rather disjointed sort of public monument established in France by Falguière and Dalou, he collaborated with the architect Stanford White in evolving a new kind of base, an exedra from the center of which rises the statue. The exedra of the Farragut is adorned with his first great success in low relief, a *motif* of waves of the sea in the midst of which are the personifications of Courage and Loyalty, with shapes of fishes for the arms of the seat, and pebbles with a crab on the highest step to form a transition from the setting in a public square to the marine conception of the monument. The great Lincoln of Chicago is represented as risen from a curule chair in the midst of the exedra. Ever since, the exedra as a pedestal for the statue or bust has been frequently used in the United States. The classic shrine that frames his statue of Peter Cooper in front of the Cooper Union, New York, where Saint-Gaudens himself had studied as a boy, betrays, by its fault of a prominence that somewhat dwarfs the figure, how loath he was to allow a statue to sit or stand boldly without architectural emphasis. He created a new type for monuments in which the effigy stands in high relief against a background decorated with ornamental detail, especially lettering; the two examples are the Bellows and McCosh memorials. Another innovation was in this very matter of lettering, which he raised, as an embellishment, to the plane of true art. This new style of monument is only an outgrowth of his use of large bronze or marble plaques for portraiture, commemorative or otherwise, reaching in the Robert Louis Stevenson of the cathedral, Edinburgh, the proportions of about nine by seven feet. He was original in his fundamental conceptions; the most notable important example is the monument to Colonel Shaw

on Beacon Street, Boston, opposite the State House, in which the commander of the first colored Massachusetts regiment of the Civil War is shown riding beside his marching troops, presided over by a floating feminine personification, pointing onward but carrying the poppies of death and the laurel for victory after death.

Not least among the claims of Saint-Gaudens upon posterity is the versatility which permitted him to mark the way for American sculpture in so many directions. His greatest public monuments have already been mentioned — the Farragut, the two Lincolns at Chicago, the Deacon Chapin or the Puritan,¹ the Shaw, Cooper, and Sherman. In the field of more or less private portraiture, his busts and medallions are less significant than his small and large portrait plaques. Of these plaques there may be selected for registration here, in addition to those already discussed: the Butler children on the wall of the family's dining room, New York; the infant son of the sculptor, Homer Saint-Gaudens (marble replica in the Metropolitan Museum); the Professor Asa Gray in the Gray Herbarium, Harvard University; the Hollingsworth memorial of the Boston Museum; the Bastien-Lepage in the possession of the Saint-Gaudens household; the Miss Sarah Lee, the W. D. Howells and his daughter, and the Chief Justice Horace Gray, all three in the possession of the respective families. There still remain in the catalogue his idealistic figures adapted to the American conception of feminine beauty and pervaded by that gravely sweet poetry with which he managed to invest even his portraits. The most precious examples are the caryatides of a mantel in the residence of Cornelius Vanderbilt, New York, and the figure known as the "Amor Caritas" in the Luxembourg, Paris, a modification of one of the three angels for the Morgan tomb at Hartford, Conn., which were destroyed by fire. Poetry of a more serious and solemn cast overhangs the mysterious mourning and brooding woman leaning against the monument of Mrs. Henry Adams in Rock Creek Cemetery, Washington, the allegorical significance of which commentators have interpreted variously as Grief, Death, or the Peace of God.

DANIEL CHESTER FRENCH is much more American than Saint-Gaudens and therefore, since the national note in American sculpture is only a part of its general harmony, less thoroughly representative. Born at Exeter, N. H., in 1850, he had no other training for his first productive period than a month with Ward at Brooklyn, the excellent lectures on artistic anatomy by the Boston neoclassic sculptor, William Rimmer, and later a year at Florence under Ball. The works of

¹ Slightly varied replica entitled the Pilgrim in City Hall Square, Philadelphia.

this period are respectable examples of the "dry" manner of the progressive group in the transitional stage of American sculpture. They include: the Minute-Man at Concord, Mass., the pose of which is derived from the Apollo Belvedere although French had not as yet even visited Italy; decorative figures for public buildings, such as those on the Boston Post Office; a bust of Emerson in Memorial Hall, Cambridge, and another of Alcott in the Concord Library; and the John Harvard in front of Memorial Hall, Cambridge.

He did not adopt the freer and more sensitive modelling of the Parisian *ateliers* until his journey to Paris in the later eighties, from which date begins the series of his most characteristic creations. It may be to some extent because he did not betake himself to France until a time when his artistic personality was already partly formed, that he remained much more American than Saint-Gaudens. The adjective "American," in the case of French, is not from every standpoint a term of praise. The penalty of the American virtue of sobriety is the possibility of lapsing into dullness, and French fell victim to this danger, which even Saint-Gaudens did not always and completely elude. His conceptions are poetic enough, but it is rather the tame poetry of Longfellow and Lowell. They often lack the distinction and *élan* which the French perhaps raise to too high a pitch of excitability but which Saint-Gaudens managed in some degree to infuse into his best productions. They are not absolutely immune from American sentimentality. He adds the youthful male figure to the American repertoire of ideal forms, but he so approximates this as well as the feminine figure to our racial type that they lose the nobility suited to imaginative and exalted themes. The addiction to an exaggeratedly American type, as well as certain other characteristics, creates an analogy to the style of Abbott Thayer in American painting. His masculine portraits are not permeated by the force and vitality of Saint-Gaudens; the outer shell of the characterization is present, but often not the inner life. Both his portraits and his ideal figures reproduce too closely the indefiniteness and softness of American features. Occasionally the expression of his figures is almost vacuous. All these American traits, however, have rendered French's sculpture more intelligible to the general public and have ensured him a tremendous popularity, as a consequence of which he has been unusually prolific. It might have been expected that the vast number of his commissions would have still further imperilled the quality of his output; but he has with few exceptions maintained a uniform excellence which, with the strictures above noted, entitles him to an honorable place in the history of American sculpture. Whatever higher



FIG. 198. SAINT-GAUDENS. SHERMAN. NEW YORK
(Courtesy of Mr. J. H. Powers)

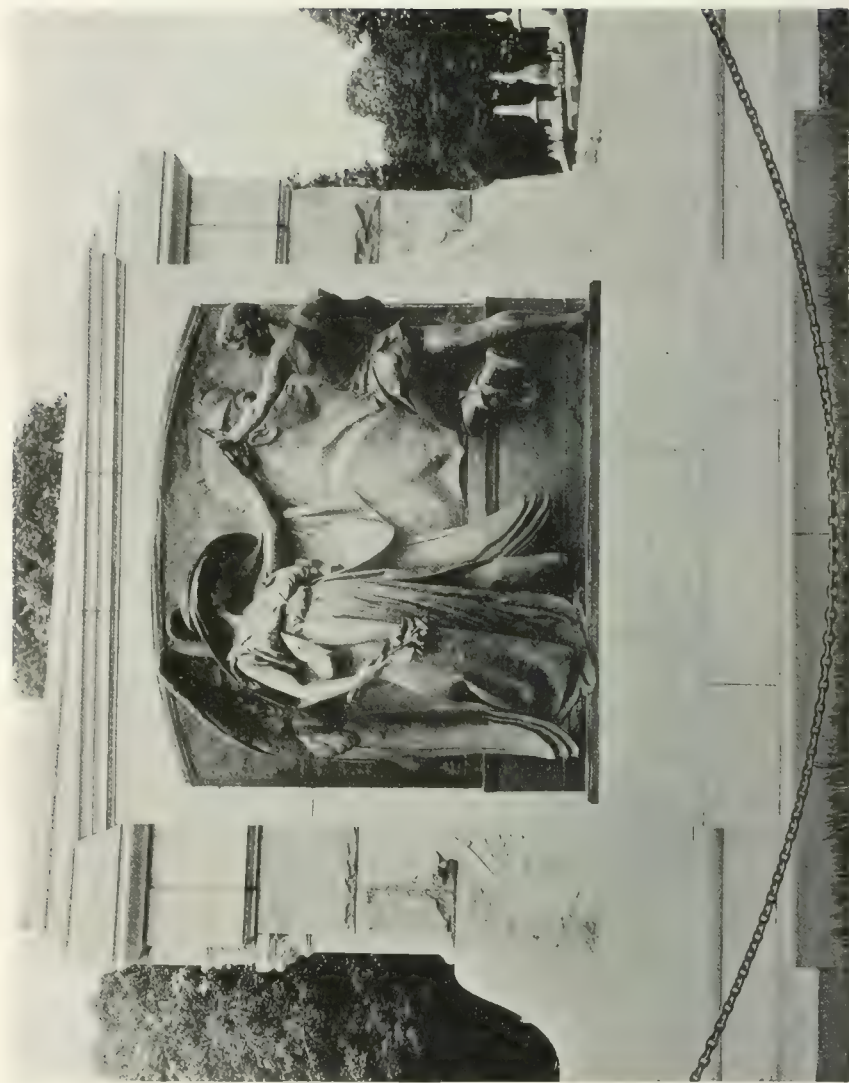


FIG. 199. FRENCH. MILMORE MONUMENT, FOREST HILLS CEMETERY, BOSTON
(*Courtesy of Detroit Publishing Co.*)

qualities we sometimes miss, French reveals himself always a past master of the human form and of technical dexterity. The superb knowledge and skill exhibited in such feminine nudes as the *Africa*, one of four personifications of the continents that he did for the New York Custom House, and the *Memory* recently purchased by the Metropolitan Museum, make one wonder whether he was not wrong in choosing the specialty of allegorical monuments and whether he should not have devoted himself exclusively to the cult of the nude as an esthetic end in itself.

French has evolved a new type of commemorative monument in which the bust on a pedestal is set in the midst of an extensive architectural background accompanied by allegorical or symbolic figures related to the theme in question. Prime examples are the memorials to John Boyle O'Reilly in the Back Bay Fens, Boston, to Richard Morris Hunt on Fifth Avenue near Seventieth Street, New York, and to Longfellow in Longfellow Park, Cambridge. Other celebrated monuments by French, involving an imaginative exposition of the idea without a portrait, are: the *Death and the Sculptor* as a memorial to one of the progressive sculptors of the transition, Martin Milmore, in Forest Hills Cemetery near Boston (one of the rare works in which he achieves high poetry of expression and vigorous beauty) (Fig. 199); the angels of the *White* and *Slocum* memorials in the same cemetery; the *Mourning Victory* set in an exedra in Sleepy Hollow Cemetery, Concord, Mass., a memorial to the three Melvin brothers who lost their lives in the Civil War (again more inspired than the average of French's output and a fine example of his technical skill); the *Parkman* monument at Jamaica Plain, Boston, where, as for the *Slocum* and *Melvin* memorials, he resorted to his rather impressive device of sinking the symbolic figure in the stele; the *Spirit of Life*, a memorial to Spencer Trask at Saratoga Springs, N. Y.; the *Hazard Memorial* at Peacedale, R. I.; and the *Millet-Butt Fountain* south of the White House Grounds at Washington, where again, in the personifications of the *Fine Arts* and of *Military Valor*, French rises to unusual heights of effective spiritual expression.

His best known portrait statues include: the *General Cass* of Statuary Hall in the Capitol, Washington; the *Gallaudet*, teaching a little deaf and dumb girl, at the Columbian Institution for Deaf Mutes, Washington; the vainly rhetorical *Thomas Starr King* at San Francisco; the much more strongly characterized *Rufus Choate* in the Court House, and the altogether commonplace and empty *General Bartlett* and *Governor Wolcott* of the State House, Boston; the dull *General Oglethorpe* at Savannah, Georgia; the *Lincoln* at Lincoln

City, Nebraska (which only suffers by comparison with the standing effigy by Saint-Gaudens); the weaker seated Emerson of the Public Library, Concord, Mass.; the Earl Dodge as the typical Princeton student at Princeton (vigorously conceived and well composed but an instance of the vacuity resulting from an excessive emphasis on the American type); the forceful Wendell Phillips of the Public Garden, Boston; the equestrian statue of General Draper at Milford, Mass., in collaboration with Packer; and the three equestrian statues in collaboration with the sculptor of animals, Edward C. Potter — the Grant of Fairmount Park, Philadelphia (in which, partly through a picturesque cloak, he has made the best of a prosaic theme), the General Hooker in front of the State House, Boston, and the Washington in the Place d'Iéna, Paris. For the architectural setting of his recent monuments, such as the Trask and Longfellow memorials, he has had the cooperation of the architect Henry Bacon.

Of his separate ideal figures, in which he is not at his best, may be mentioned: the statue of the Republic for the World's Fair, Chicago; the Alma Mater in front of the Library, Columbia University; the Herodotus of the Rotunda of the Congressional Library; the six allegorical figures of the Capitol at St. Paul, Minn.; the six allegorical personifications, each occupying one of the panels of the bronze doors of the Boston Public Library (raised above French's ordinary level in this kind of work by the combination of a pleasant feeling for grace with a more than usual expressiveness in the countenances); and the group symbolizing Justice on the Appellate Court, New York, at least superior to the other sculptured embellishment of the building.

Because of the thoroughly indigenous character of his feminine types, HERBERT ADAMS (born 1856 at West Concord, Vt.) may be reckoned as one of the more American group. At Paris he was trained under Mercié, and fell under the prevalent spell of the Renaissance. His most distinctive note is an agreeable sweetness that reminds one of the "sentimental" coterie of sculptors in the Florentine Quattrocento. Indeed, although Adams did not visit Italy until 1898, he apparently derived from a study of the Italian sculpture in the Louvre and elsewhere a predilection for the kind of subject done by his Florentine predecessors, for their sensitive, pictorial treatment of surfaces, and for their exquisite floral borders. The most notable products of this imitation of the Renaissance, which is relieved by the Americanism of the types and a partial modern Impressionism of technique, are a series of feminine busts, including those of his wife before their marriage, of a young lady (with a column as a pedestal), of the Rabbi's daughter, and of Julia Marlowe. The use of naturally colored or of

tinted marble, or of bronze and gilt decoration, in the last three busts, as also in some of his reliefs, is inherited from the polychromy of the Quattrocento. In comparison with the Florentine examples, the busts by Adams suffer slightly, excepting that of his wife, from the mongrel nature of the American racial type; but in any case, he betrayed here, as in his portrait statues, a lack of the marvellous Florentine power of incisive characterization. In an attempt at majesty, his Americanized feminine personifications sometimes become too hard. Typical instances are the Welch Memorial in the Theological Seminary, Auburn, N. Y., and the doors of Warner for the Congressional Library that he completed. He returned to his proper and sweeter vein in two commissions of quite a different sort: his frank imitation of the Della Robbia in the tympanum for his doors of St. Bartholomew's Church, New York, representing the Madonna and Child accompanied by a kneeling maiden on either side; and the three girlish nudes for the McMillan Fountain, Washington, D. C. In both of these works, as well as in the two mermaids of the oak doorhead of the Senate Reading Room in the Congressional Library, he has remedied his early somewhat deficient feeling for solidity of form, due to his interest in pictorial surfaces. Of such an artist as Adams it was not to be expected that his portrait statues should be more than respectable. The form is not strongly felt beneath the enveloping robes of his Joseph Henry in the Rotunda of the Congressional Library or of his very similar Channing opposite the Arlington Street Church, Boston, but it has already begun to emerge somewhat in the Chief Justice Marshall of the Cleveland Court House.

The production of CHARLES HENRY NIEHAUS is so nondescript and multiform that it is difficult to classify. Since he was one of the few American sculptors who did not seek enlightenment in Paris and since he does exhibit certain American traits, for the sake of a systematic arrangement he may be assigned to the more indigenous group. Of German extraction but born in Cincinnati in 1855, he obtained his foreign training in the Royal Academy, Munich. There is something of German stolidity about all of his production, but especially about his ideal figures, and one misses occasionally a sufficient sense of humor. As Taft has pointed out, there is little emotional content or appreciation of grace. His imaginative conceptions fall rather flat. As in the case of so many German sculptors of the past and present, his feeling for beauty of countenance is inadequate. Somewhat later he spent a period at Rome, and did a series of more frankly classic subjects than any other American sculptor of the epoch — the Greek Athlete using the Strigil (the Scraper), the ancient Pugilist adjusting

the Cestus (both in the Metropolitan Museum), and a dancing Silenus; but he inevitably treated them with more anatomical realism than the ordinary neoclassicist would have approved. They remind one of the classicism of the modern German, Artur Volkmann. He has recently returned to the same curious vein in his statue of Orpheus as a memorial to the author of the Star Spangled Banner at Fort McHenry, Baltimore.

If simplicity is really an American trait, then Niehaus in his portraits is somewhat more American than the majority of his contemporaries. They are good though not vivid likenesses. With the mild exception of his best portrait statue, the Garfield on Race Street, Cincinnati, this simplicity is seen particularly in the postures and gestures. At times even the modelling is of the old dry style of the transitional period. Typical examples are: the other Garfield and the William Allen of Statuary Hall in the Capitol, Washington; the Davenport and Hooker of the State House, Hartford, Conn.; and the monument to the homeopathist, Hahnemann, in Scott Circle, Washington. Sometimes his portraits are reminiscent of other famous statues: the Oliver P. Morton of Statuary Hall, for instance, of French's Cass, and the Farragut of Muskegon, Mich., of Saint-Gaudens's figure of the admiral. It could have been foreseen that he would not be very interesting in such imaginative portraits as the Moses and the Gibbon of the Rotunda of the Congressional Library. In his half-length busts of President McKinley, the sculptor Ward, and Rabbi Gottheil, on the other hand, the effort for a realistically detailed delineation is almost painful, but the result is no higher degree of inward life than in his other portraits.

Niehaus has also been much in requisition as a sculptor of historical panels, in which he is likely to approximate the kind of relief, with the foremost figures almost detached, that Amadeo and other north-Italian sculptors of the Quattrocento frequently essayed. Specimens are the tympana relating the story of early Connecticut that accompany the statues in the State House at Hartford, the episodes from Hahnemann's life on the monument at Washington, and above all, the six panels for one of the three sets of the Astor Memorial Doors of Trinity Church, New York, representing scenes from the history of the city and of the church. Among his more strictly idealistic creations may be mentioned: three doorheads in wood for the Congressional Library, where he vainly attempted to obtain gracefulness; the pediment of the Appellate Court House, New York, representing, in a series of rather baldly aligned allegorical personifications, the Triumph of the Law; and the memorial to Colonel Edwin L. Drake, who

sank the first oil well in Pennsylvania, in Woodlawn Cemetery, Titusville, in that state. In the last instance, as in the Star Spangled Banner monument, Niehaus has wisely abandoned the wearisome practice of commemoration through portrait statues, and he has conceived a metaphorical commemoration, consisting in a nude statue of a kneeling Driller set in an exedra at the ends of which are reliefs of personifications of Memory and Grief. Though a fine piece of anatomical skill, the Driller lacks the vibrant energy of Barnard's Hewer. In reviewing all of Niehaus's production, one cannot help but feel that it is to a certain extent only an exaltation of ordinary commercial sculpture.

The name of BELA LYON PRATT (1867-1917) brings us to the modern sculptural output of Boston, which is much less distinguished than that which has emanated from the American group in New York. Born at Norwich, Conn., he received his artistic education at the Yale School of Fine Arts, in the Art Students' League of New York, especially under Saint-Gaudens, and at Paris under Chapu and Falguière. The only reasons for placing Pratt in the American rather than the French group are that he was called upon to commemorate so many American worthies and events, that, generally speaking, his art was soberer than the usual Gallic outbursts and was surely duller than that of Daniel Chester French, and that he betrayed a certain vacuity and lack of feeling for style which would not easily be tolerated in Paris. Among much slovenly modelling, his lank draperies are particularly disheartening. They often have the unfortunate appearance of loosely flung sheets or even wash-cloths.

Except for the above mentioned restrictions, Pratt's long series of ideal subjects are quite French in manner; their moderation approximates them more to Chapu than to Falguière. The heads are usually characterless. The series includes: decorations of the Congressional Library, consisting of the statue of Philosophy (one of the eight allegorical figures beneath the pendentives of the Rotunda), of six spandrels over the main entrance, and of medallions of the Four Seasons in the pendentives of the Southwest Pavilion (the last among his best works); the seated personifications of Science and Art in front of the Boston Library (among his emptiest and most futile productions); the three panels for the façade of the Boston Opera House, symbolizing Drama, Music, and the Dance and embodying a mild form of Gallicism; the Peace restraining War of the Butler Memorial at Lowell, Mass.; the arid Army Nurses' Memorial in the State House, Boston; an Orpheus mourning Eurydice, a regular Beaux Arts creation; several studies of the adolescent feminine nude (in which he is

at his best) for a Fountain of Youth, especially a crouching maiden supported by her hands behind her back in the possession of Mrs. F. C. Shattuck; in the same agreeable manner, the Young Mother in the Worcester Art Museum; the Echo owned by Mrs. A. C. Wheelwright of Boston; the standing girl, and the seated girl with a Cupid, entitled the Blind Eros, both in the Boston Museum. All his work suffers from vacuity, but he does attain much of the spirit of young American manhood in his three most individual and important achievements, the Soldier of the Spanish War at St. Paul's School, Concord, N. H., the Andersonville Prisoner Boy at Andersonville, Georgia, and the Nathan Hale in front of Connecticut Hall at Yale. In the Soldiers' and Sailors' Monument at Malden, Mass., the masculine types are less impressively realized. His portraits are good characterizations, but are somewhat vitiated by a vacant stare and by the partial looseness and flabbiness which disfigure the majority of his productions. The following may be mentioned: the busts of Phillips Brooks in Brooks House and of Colonel Henry Lee in Memorial Hall, Harvard University; several low reliefs of children in the manner of Saint-Gaudens; relief portraits, also after the precedent set by Saint-Gaudens, such as the John C. Ropes of Memorial Hall, Cambridge, the florid General Stevenson of the State House, Boston, and the vapid and even poorly executed Dr. Donald of Trinity Church, Boston; the statue of Edward Everett Hale in the Public Garden, Boston, conceived in the realistic mood of Rodin that Pratt should never have essayed; the seated Hawthorne and the erect Phillips Brooks, both now placed in front of the Boston Museum and exhibiting Pratt's inspiration at its lowest ebb; and the recumbent Dr. Coit at St. Paul's School, Concord, a rather fine imitation of a medieval sepulchral effigy.

Despite his obvious shortcomings, it must be fairly acknowledged that there is a certain elevation and even spirituality about almost all of Pratt's figures. His inability to attain the heights of his profession may have been occasioned by the failure of his technique to equal the demands of his exaltation. His faults of craftsmanship partially impaired the expression of his own rather ethereal nature and of his often noble conceptions. Another member of the Boston circle, HENRY HUDSON KITSON (born in England in 1865) has not aimed so high. He supplemented his study with his elder brother, the sculptor Samuel J. Kitson of Boston, by the customary sojourn at Paris. He lacks Pratt's loftiness, he endeavors to achieve a definitely simple and straightforward presentation of the subjects that he is called upon to embody in his art, and since he does not strain his talent beyond its

resources, he is likely to give more general satisfaction. The ideation of his themes is usually adequate, if not inspired, and he is a competent technician. Much of his effort memorializes the history of New England, especially of the colonial period. Any selection of his best works should include: the Minute-Man at Lexington; the monument to Patrick A. Collins at the corner of Charlesgate and Commonwealth Ave., Boston (with the collaboration of his wife and pupil, Mrs. Theo Ruggles Kitson, herself a sculptor of no mean attainments); the statue of the Puritan Roger Conant in Washington Square, Salem (decidedly reminiscent of Deacon Chapin by Saint-Gaudens); the Burns of the Fenway, Boston; and the Pilgrim Maid for Plymouth. The General Banks of the grounds of the State House is so absolute a fiasco that even a feeble sculptor could have done better, and it is therefore plainly a case of nodding on the part of a master.

In the American group should be included two sculptors who are most representative of the very general American proclivity for Indian themes. The best sculptor of these themes that this country has so far produced is CYRUS E. DALLIN, born in 1861 on a farm in Utah, where perforce he early learned to know thoroughly the race that he was later to dignify by his art. After a youthful artistic schooling at Boston, he felt technical facility so necessary that he spent two periods of training at Paris, one under Chapu, and the second under Jean Dampé; and he has finally returned to live at Arlington Heights and teach in Boston. To his connoisseurship in Indian types and ability to reproduce them, he often unites an expression of the inner nature of the Red Man, although he keeps well away from melodrama and false pathos and conceives his subjects with a noble sculptural restraint. It is perhaps the desire to invest his creations with soul and to be properly monumental that prevents him from distracting our attention from the essentials by elaborate modelling of separate passages or by modern pictorial effects, so that the externals of his style are somewhat old-fashioned. The most celebrated of his series of Indian subjects are: the four equestrian statues, in which he demonstrates also an expert knowledge of the horse, the Signal of Peace in Lincoln Park, Chicago, the Medicine Man in Fairmount Park, Philadelphia (Fig. 200), the Supreme Appeal in front of the Boston Museum, and the Scout at Kansas City, Mo.; the standing Warrior; the group of the Archery Lesson; and the kneeling Hunter for a fountain at Arlington, Mass. His success in his chosen field does not mean that he lags behind his fellows when he tries more usual subjects. He has done good busts of his mother, his sons, and a celebrated one of Miss Cushing; his lovely profile relief of Julia Ward Howe in the Boston Museum

shows how subtle can become his characterization and execution, when he so wills. The Sir Isaac Newton of the Rotunda of the Congressional Library is as good as, or better than, its companions, always excepting Bartlett's two statues. The four figures from colonial times on the Flagstaff at Arlington, Mass., reveal as unexpected a power in pictorial characterization as the bronze equestrian statuette of Don Quixote in eccentric individualization.

The majority of HERMON A. MACNEIL'S Indian subjects come from the beginning of his career, are less faithful to the racial type, and are marked by more stress upon modern beauties of modelling. Born at Everett, Mass., in 1866, he was trained first at Boston, then at Paris under Chapu and Falguière, and has since resided at Chicago and on Long Island. Curiously enough, he did his principal Indian works at Rome, where he sojourned from 1895 to 1899 as one of the first two holders of the Rinehart scholarship. The Moqui Runner and the Primitive Chant are studies in difficult problems of form and movement as ends in themselves, though the former has the fierceness traditionally associated with the Indian. The Sun Vow, a group representing an old Indian watching his son shoot an arrow upward (replicas in the Metropolitan Museum and the Corcoran Gallery, Washington), while as wonderful a piece of craftsmanship, possesses more spiritual inflatus. When MacNeil is not doing Indian themes, the large relief called "From Chaos Came Light," which he executed at Rome, and the group of the Adventurous Bowman for the top of the Column of Progress at the Panama-Pacific Exposition reveal his addiction to Gallicism in revels in the nude. But MacNeil is many-sided. In his busts, entitled Agnese and Beatrice, he intrudes upon the sphere of Herbert Adams, and achieves more definite characterization. In the Soldiers' and Sailors' Monument at Albany, he passes into the American manner of French.

Our sculptors of animals may be assigned to the American group, because naturally they show a preference for American zoology. Rather strangely, despite our outdoor life, none of them has attained the distinction of the French in this sphere. Of a considerable number of artists, three may be chosen as typical, besides Potter who has already been mentioned as a partner of French. EDWARD KEMEYS (1843-1907), the first American to devote himself to these subjects, was so largely self-trained and so aloof from any dependence on France that he might have been discussed as one of the transitional sculptors. It is possible that he may have been slightly influenced, even unconsciously, by Barye. Apparently on his own initiative he developed a technique that resembles the most modern Impressionism in the way



FIG. 200. DALLIN. MEDICINE MAN. FAIRMOUNT PARK, PHILADELPHIA

(Photo. W. H. Pierce)

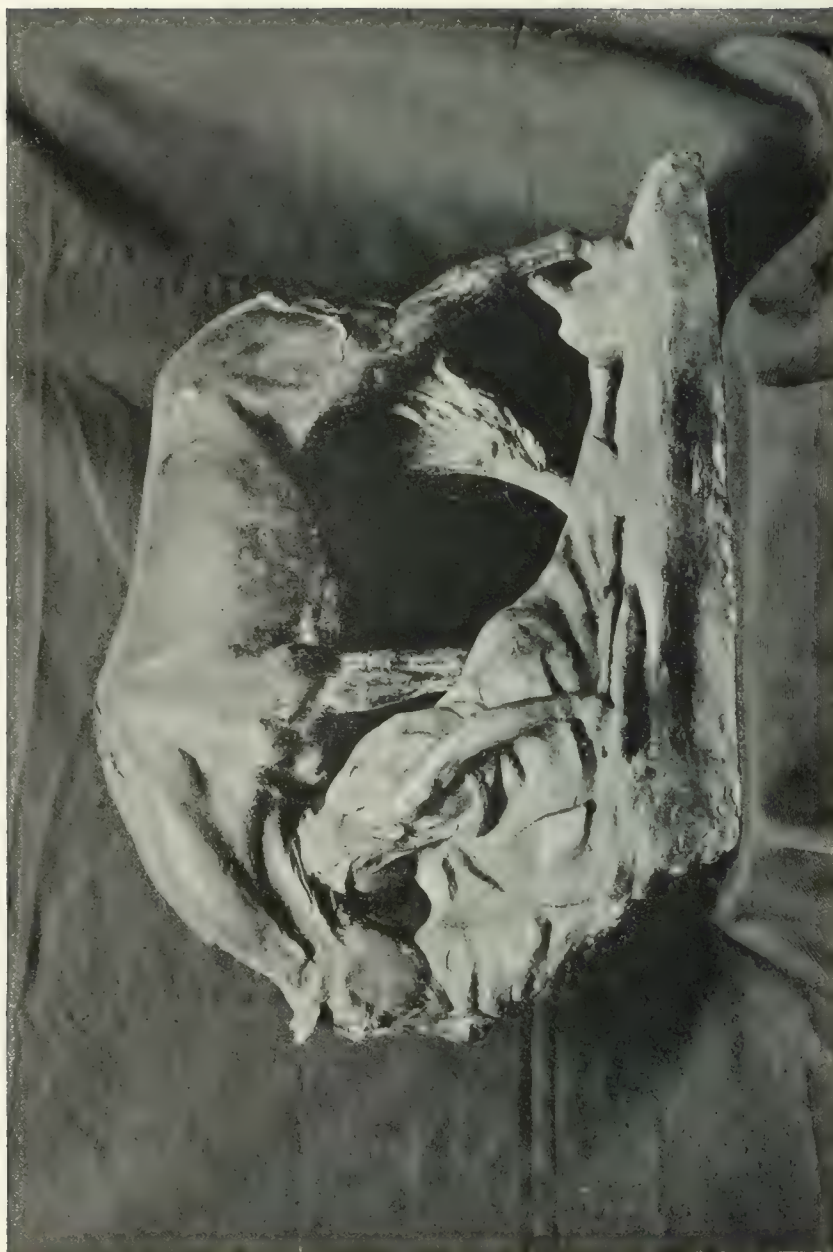


FIG. 301. SOLON BORGLUM. ON THE BORDER OF THE WHITE MAN'S LAND. METROPOLITAN MUSEUM, N. Y.

(Photo, Bgart. Courtesy of Mr. Borglum)

in which it merely indicates the essentials, although the surfaces still remain rather smooth; but this is far from Barye's artful omissions of definition and his lovely modellings, and indeed its purpose is not the modern's conscious cult of light and shade. The reason is rather that Kemeys was more interested in the animals themselves than in their artistic interpretation, and he stopped his modelling after he had rendered what interested him. A resident of New York and Chicago, he became thoroughly cognizant of the anatomy and habits of our animals, as well as of Indians, by trips in the West. His production includes both small bronzes (well represented in the Detroit Museum) and larger works, such as the crouching panther known as the Still Hunt in Central Park, New York, the Panther and Cubs of the Metropolitan Museum, and the Wolves of Fairmount Park, Philadelphia. He excelled in representation of the cat and bear tribes. When he tried the human head or figure in his Indians, he was almost puerile.

A. PHIMISTER PROCTOR illustrates the stage of a definite advance to the more developed taste and technical skill of France, although he does not carry his artistic interpretation of nature to the point of Barye. Born in Bozanquit, Ontario, in 1862, he spent his childhood and early manhood in the Middle and Far West of the United States, becoming a rather celebrated hunter. He studied sculpture at New York, and eventually, as one of the first two holders of the Rinehart scholarship, under Puech and Injalbert at Paris. Neither of these French masters has interested himself in animals, and Proctor, like Barye, Frémiet, and Gardet, is prone to introduce the human figure into his groups. His best known achievements are a striding Panther, the erect Panthers at the Third Street entrance to Prospect Park, Brooklyn, the Puma of the Metropolitan Museum, the recumbent Tigers at the entrance to Nassau Hall, Princeton, and the equestrian Indian Warrior of the Brooklyn Institute of Arts and Sciences.

Of these animal sculptors the most American in themes is SOLON H. BORGLUM. By early environment and choice Solon Borglum has represented for us the life of the western ranches. These subjects indicate at once that he is not an animal sculptor in the sense in which the term applies to Kemeys and Proctor. He has modelled few works consisting of animals alone and has confined himself very largely to the horse, combining with it an Indian or a cowboy. He has caught and ennobled that romanticism of the western plains which in a lower aspect affords material for so many of our moving picture scenarios. Born of Danish extraction at Ogden, Utah, in 1868, for the whole first

part of his life he had Proctor's advantage of opportunities for obtaining a knowledge of the subjects he was afterwards to represent. By an epic willingness to endure hardship, he acquired his training at Cincinnati under Louis T. Rebisso and at Paris under Frémiet and Puech. His earlier groups — the Lassoing Wild Horses (Cincinnati Museum), the Bucking Broncho (Detroit Museum), the Rough Rider, the Night-Hawking, the Lame Horse, and the Stampede of Wild Horses (Cincinnati Museum) — although sometimes too frantic in movement for the ordinary canons of art and disregarding of the usual rules of composition, are yet superb examples of craftsmanship and of expert sympathy with the subjects. Somewhat more recently, he has wished to introduce into this mere understanding of the life of the West a spiritual content, and he has found it in the note of pathos. Perhaps with the view of enhancing this pathos by a kind of mysticism, he has tended, like his brother, Gutzon, to adopt the broad Impressionism of Rodin, towards which he had leaned from the first. The composition also has grown more compact. The subjects of some of these later works are: *On the Border of the White Man's Land* in the Metropolitan Museum (Fig. 201); *Burial on the Plains* (two Indian women mourning); and the *Last Round-up* (a horse already half engulfed by the snow in an attempt to rescue a cow).

THE LESS AMERICAN GROUP

Of the less American group, by far the most important figure is GEORGE GREY BARNARD, who was born at Bellefonte, Penn., in 1863 but passed his early life in the Middle West. He is so independent that he is much less closely allied with the trends of modern French sculpture than are the other members of this group, and indeed, he owes little but sporadic details to any modern master. By submitting to great privations, he managed to study and live in Paris for twelve years, beginning with 1883; and in order to execute his greatest undertaking, the groups for the entrance to the Capitol at Harrisburg, Penn., he retired in 1903 for seven years to the French town of Moret. Ordained to create a highly original and virile style, he could have acquired only the technical rudiments from the conventional art of Cavelier, his teacher at the Beaux Arts. A relationship to Rodin might seem to be postulated by certain aspects of his work, such as the choice of primitive themes and types, the naturalistic modelling of the nude, and the concealment of parts of the bodies in the unhewn stone; but it may be that each sculptor developed these analogies separately, and in many other essential ways, especially in an avoidance of the "torturing" of surfaces for the sake of pictorial Impressionism, Barnard differs from his great French contemporary. In a

very recent work, however, the Lincoln in Lytle Park, Cincinnati,¹ he does, for the nonce, change his manner and adopt Rodin's Impressionism and extreme realism in portraits, placing the statue on a pedestal but slightly higher than that originally intended for the Burghers of Calais. The alignment of a large number of nudes in a serious philosophic composition reminds one vaguely of Bartholomé, and, very occasionally, like Bartholomé, he has departed from his usual earnestness of purpose to amuse himself with studies of the feminine nude for their own sake. It was rather the general atmosphere of Paris, the center of artistic initiative, which provided the stimulus and a more congenial *milieu* than the United States for the development of Barnard's original art and for his conception of vast sculptural enterprises like Dalou's monument to Labor and Rodin's Gate of Hell. Even before he went abroad he had learned to admire Michael Angelo from casts and probably photographs, and now he drew such new inspiration from the two Captives in the Louvre that it may safely be said that Michael Angelo constituted his chief formative influence. His earliest work, the Crouching Boy in the collection of Alfred Corning Clark, New York, seems to be based directly upon Buonarroti's similar subject in the Hermitage at Petrograd. Despite his extensive debt to Michael Angelo, the modernism of his ideas and the modern and personal character with which he has invested forms partially derived from the Italian prototypes preserve Barnard's originality and prevent him from becoming a mere exponent of artistic atavism.

Like the great Florentine, he found in the nude his chosen mode of expression, and he forced it, even contorted it, into a vehicle for abstract ideas. Michael Angelo coerced sacred and monumental themes into receptacles for his own mental agonies; Barnard starts with the definite purpose of creating forms and compositions for the expression of abstractions. For instance, in his early work, the tomb of Severin Skovgaard in the cemetery of the village of Langesund near Christiania, Norway, he uses two men trying to struggle towards each other through the rough marble block as a symbol of brotherly love. His most celebrated achievement, in the Metropolitan Museum, represents the contest of the good and bad natures within a human being, according to a verse by Victor Hugo. His carving of a wooden clock with *motifs* taken from another curious work of his, a Norwegian stove, follows a Scandinavian myth in conceiving the struggle of man with the forces of nature. The colossal Hower in the Brooklyn Art Institute was intended as one of the constituents of a tremendous

¹ Replica in Manchester, England.

group meant to embody the History of Humanity but never realized. His huge cinerary urn in the Carnegie Institute contains as many as twenty-seven figures, representing the cycle of life. The group at the right at Harrisburg, consisting of twelve figures, symbolizes the Burden of Life; and the group on the left, the relief from the Burden in labor and brotherly love (Fig. 202). It is easy to deride these generalities as examples of a popular mysticism and a cheap philosophy; but even if one judges them commonplace, it must be admitted that Barnard, by presenting them with surpassing strength and beauty, has lifted them out of their usual values into the sphere of the lofty and extraordinary. In any case, however lovely his figures, these abstractions prove that he is normally no modern cultivator of form for form's sake, but that he is almost a moralizer in marble.

He is again like Michael Angelo in his fondness for the big and heroic and in his planning of huge plastic enterprises. His masculine types resemble those of Michael Angelo; he follows him in the knowledge and in the elaboration of anatomy, especially in the emphasis upon a mighty, muscular structure; but he carries the modelling of muscles further, influenced by the modern desire for effects of light and shade. In his nudes, however, he never adopts the overwrought impressionistic treatment of surfaces. To the average critic the musculature may occasionally seem too pronounced, as in the back of one brother carrying another in the left composition at Harrisburg; but, on the other hand, in some of his most recent work, as in the foremost group of the New Youth in the same composition, he reveals a slight proclivity for the modern archaistic rigidity and partial simplification of anatomical outlines. He customarily conventionalizes the hair, and like Michael Angelo and Rodin, he hides parts of the bodies in the marble and leaves small sections unhewn. But the intent here is mystical as well as technical, and he stresses his mysticism by a dreaminess that is sometimes centered in half-closed eyes. Now and then he employs baroque pictorial compositions, as in the Two Natures, and baroque pictorial settings, as in the Harrisburg groups; but in the nude forms themselves, he remains essentially sculptural. He is indeed far more truly a sculptor, in distinction from a painter working in clay, bronze, or stone, than any other American, and he himself does as much as possible of the actual hewing, so that his creations tend to have the warm, personal touch of Michael Angelo. He prefers the medium of marble, but like the Florentine he can turn as easily to bronze and adapt it to his heroic ideal, as in the Great God Pan of Central Park, New York. In his compositions he strives after unity not so much from the technical as from the spiritual standpoint.

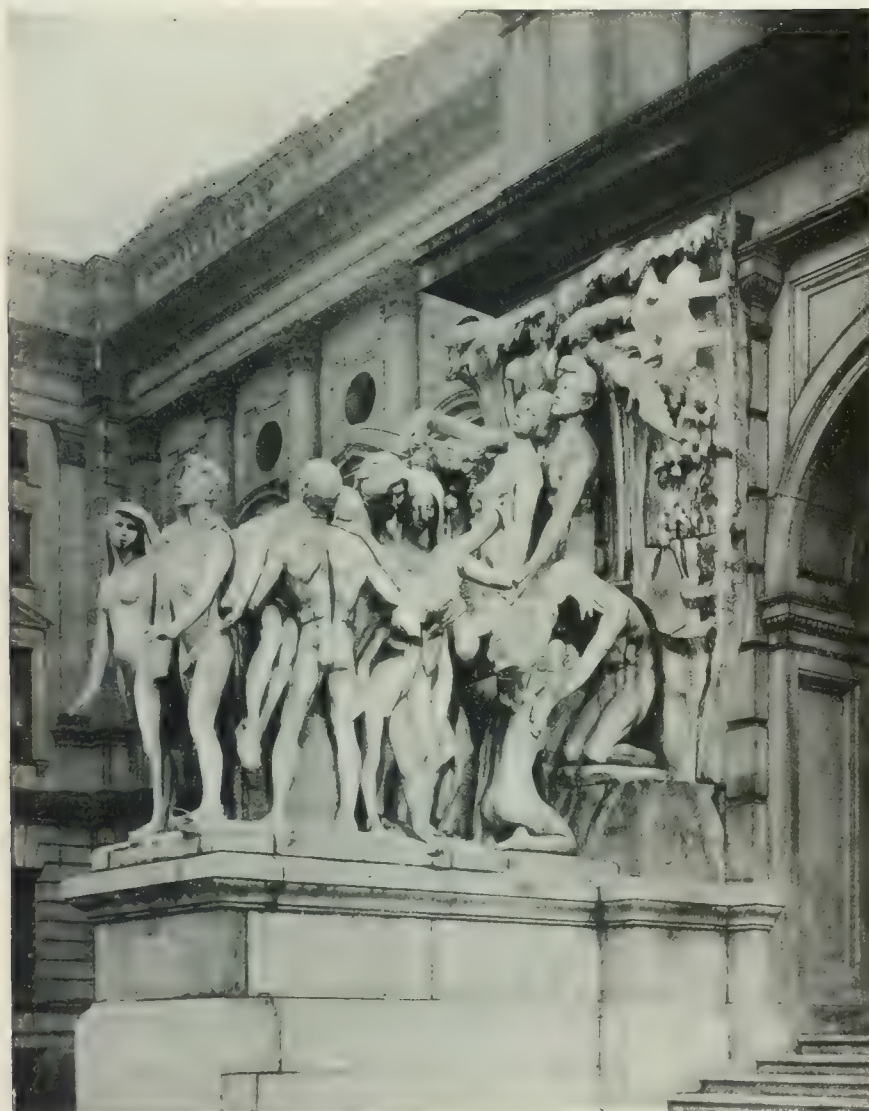


FIG. 202. BARNARD. GROUP AT LEFT OF ENTRANCE, CAPITOL, HARRISBURG

(Photo. Musser)



FIG. 203. MACMONNIES. BACCHANTE. MUSEUM OF FINE ARTS, BOSTON
(Courtesy of Detroit Publishing Co.)

The Harrisburg assemblages consist of groups of two or three personages bound together by little else than the general symbolic conception.

As Michael Angelo in his early *Pietà*, Barnard has made most successful excursions into a gentler region, in the *Rose Maiden* for a mausoleum at Muscatine, Iowa, and in his seated feminine nude known as *Maidenhood*, in the Metropolitan Museum; but even these figures retain something of his characteristic gravity and his peculiar treatment of the nude and of drapery.

FREDERICK MACMONNIES is perhaps the most French among the more prominent sculptors of the earlier generation. As far as such catch-phrases have any value, he is an American Falguière, though a lighter, gayer Falguière, taking passion less seriously. Born in Brooklyn in 1863, he was for five years, beginning with the age of sixteen, a pupil of Saint-Gaudens. He had little in common with the sober, thoughtful art of his master, and derived from him only a superb technical training, which he supplemented by a long period of tuition abroad, both in painting and sculpture, especially at Paris under Falguière and Mercié. He thus acquired an enviable dexterity that enables him to cope with any problem, no matter how far its pictorial character carries it beyond the bounds of ordinary sculpture.

A greater contrast could not exist than between Barnard and MacMonnies. The latter has all the same kind of interest in form for form's sake which marked the generation in France preceding that of Rodin. His feminine nudes, the *Bacchante* of the Metropolitan Museum (Fig. 203),¹ the seated *Columbia* of his *Fountain* in the Court of Honor at the Chicago Exposition, and especially his *Diana*, are in the manner of Falguière, but somewhat less voluptuous. His lightly draped *Victory* for the battle monument at West Point is likewise very Gallic. His young *Pan* of *Rohallion* for a fountain has no reason for existence except its charm and decorative purpose. His *Boy with a Heron*, for a country house, might have come from the hand of Marqueste. One must not look for any deep significance in his productions; what significance there is Caffin has well described as imaginativeness rather than imagination. As in the work of Carpeaux, his modelling is crisp and nervous and retains the sensitiveness of the clay sketch. After he has completed his sketch, he leaves the transferring to a nobler medium in the care of assistants, and indeed he prefers the suppler medium of bronze, having produced almost nothing in marble. Although he does not pass into the more definite Impressionism of Rodin, it goes without saying that he carries the picturesque in technique, postures, and accessories as far as any of Rodin's predecessors.

¹ Illustration from replica in the Boston Museum.

He has even done some painting, and in 1900 resolved to devote himself exclusively to this phase of art; but he has broken this resolution, especially that he might do the Pioneer Monument for Denver, Col., in the form of a fountain surmounted by an equestrian Kit Carson, with symbolic figures of the prospector, the hunter, and the pioneer mother beneath — one of his best and most typical achievements, quite in the pictorial style.

Like the modern Frenchmen among whom he was trained, he has attained distinction in a great variety of subjects. His portraits include the James S. T. Stranahan of Prospect Park Plaza, Brooklyn, and the equestrian General Slocum in the Eastern Parkway of the same city. The celebrated Nathan Hale of City Hall Park, New York, the Sir Henry Vane of the Boston Library, and the Shakspeare of the Congressional Library, by the very nature of the romantic themes, clamored for a pictorial treatment. His central doors of the Congressional Library, as compared with the similar ones by Warner, exhibit the more modern decorative sense. His most comprehensive commission has been the embellishment of the Soldiers' and Sailors' Memorial Arch on Prospect Park Plaza, Brooklyn, with a Victory driving a quadriga at the top, and enormous groups symbolizing the Army and the Navy against either pier. He has revelled in complicating to the last degree the group of the Army, which represents a fierce and bloody attack; the idea of the Navy is embodied in a quieter assemblage bravely going down with the ship. Clever in all aspects of technique, he has here exhibited an extraordinary skill in compactness of large and difficult compositions, which is just the thing that Barnard lacks or purposely neglects and which MacMonnies has revealed on other occasions, as in the Fountain for the World's Fair at Chicago. The whole arch is derived from the Arc de l'Étoile at Paris, and the Army of MacMonnies, almost inevitably, is a free translation of Rude's Departure of the Volunteers. His Horse Tamers at the Ocean Avenue entrance to Prospect Park, for which little more than the general idea seems to have come from the prototypes by Guillaume Coustou I, demonstrate his already proven ability in intricate movement.

PAUL WAYLAND BARTLETT (born New Haven, Conn., 1865) is as much an American Frémiet as MacMonnies is an American Falguière. He began his artistic education at Paris, where he has often resided ever since, as early as the age of fifteen, working under Cavelier and Frémiet and somewhat influenced by Rodin. He followed Frémiet by inaugurating his career with animal subjects, such as the Bohemian Bear Trainer of the Metropolitan Museum and the Dying

Lion. He excels, like Frémiet, in romantic evocations from the past, for instance, the Columbus and his masterpiece, the Michael Angelo, of the Rotunda of the Congressional Library, the Revolutionary patriot, Joseph Warren, in the square of the same name, Roxbury, Mass., and the Franklin at Waterbury, Conn. His equestrian Lafayette of the Place du Carrousel, Paris, is pretty definitely derived from Frémiet's Jeanne d'Arc; another similar but better version of an equestrian Lafayette has recently been unveiled at Metz. He possesses also the French master's gift of endowing such archaeological themes with life and vigor. There is an analogy to Frémiet in Bartlett's great success with bronze. He is like several modern French sculptors in his interest in processes, especially casting, and in patinas.

Yet Bartlett has striven to be truly American. His early Ghost Dancer of the Pennsylvania Academy, Philadelphia, shows him laboring under the delusion of so many Americans that an Indian theme is enough to guarantee the Americanism of a work of art; but the statue is only like numerous French studies of form for form's sake. For the pediment of the House of Representatives wing of the Capitol, Washington, he chose the same kind of pseudo-American subject as Crawford for the Senate wing and Ward for the New York Stock Exchange (where he himself carried out the design of the older master) — Peace blessing on her right symbolic figures of Manufactures and Navigation and on her left Hunting and Agriculture; but its only real significance is that it illustrates the development in the United States from Crawford's neoclassicism through Ward's dry realism to the modern pictorial treatment of compositions, postures, and surfaces. The six allegorical personifications on the attic of the New York Public Library are interesting for the effects in drapery that are more usually found in painting.

The chief representative of sculpture at Philadelphia, CHARLES GRAFLY, has cast his lot with the less indigenous coterie. Born in 1862, he was trained at Paris under Chapu and Dampé. He has chosen to work quite in the manner of many modern Europeans, preferring the nude and endowing it with vague modern symbolism or allegory. The anatomical knowledge is all that can be desired. The treatment is as realistic as Falguière's, but generalized enough to avoid the pitfall of mere medical studies. His most familiar creations are two small bronze groups: a woman holding a stalk of wheat and placing her hand upon the shoulder of a man whose arm rests upon a scythe, the couple being given the title of the "Symbol of Life" and typical of the modern craze for symbolistic combinations of the male and female forms; and a youthful and an aged masculine nude, styled "From

Generation to Generation." He was given an opportunity for symbolism in the nude on a large scale in the Buffalo and St. Louis expositions. For the former he did the Fountain of Man, in the crowning figure of which, "Man" (replica in the grounds of Wellesley College), his symbolistic hobby carried him so far into the region of the bizarre that he has represented a double form, facing both ways and referring to the two-fold human nature. The anatomical abnormalities he has hidden in drapery. The embodiments of the Five Senses supporting this strange figure and the four lower groups, each of a crouching masculine and feminine form, belong to the race of his usual superb nudes. The female nude, labelled Truth, for the St. Louis exposition, and another entitled "In Much Learning," in the Pennsylvania Academy, make one suspect more than ever that Grafty's real interest is the human body for its own sake, and that the allegory or symbolism, though perhaps taken seriously by the sculptor himself, is only an afterthought or an excuse. He has achieved distinction also in lifelike portraiture.

SOLON BORGLUM's elder brother, GUTZON (born 1867), is probably at once the most pronounced and the most gifted American exponent of the style of Rodin. After his training in Paris, he acquired reputation chiefly as a painter, especially during a sojourn in England from 1895 to 1902; but for the last twenty years, having returned to this country to live at Washington and New York, he has tended more and more to confine himself to his brother's art and has come to be one of the most remarkable American sculptors of the present day. Although he began with a group of two rushing mounted Apaches, called "Pursued," he has not ordinarily, like his brother, selected his material from the life of the American plains. He has indeed revealed a fondness for horses and an expertness in their delineation; but he bestows upon his equine groups such classical titles as the Centaurs and the Mares of Diomedes (the latter in the Metropolitan Museum). His inheritance from Rodin manifested itself, first, in a colorful treatment of surfaces and in a definition only of essentials. This sketchiness sometimes creates a parallelism to Troubetzkoi, as in his statuettes, the seated Ruskin of the Metropolitan Museum and the equestrian Return of the Boer of his English period. He has given his allegiance to the most modern form of extreme realism, and he has Rodin's and Troubetzkoi's ability in accomplishing his purpose. A good instance is his statuette of Nero, which is similar to the small figures by the German Rudolf Maison. His statues for public commemoration have the same unsparing faithfulness to actuality. He is likely to choose for them, as in all his work, the most casual pic-

torial postures, notably in the equestrian Sheridan in Sheridan Square, Washington, and in the seated Lincoln at Newark, which has obvious analogies to Barnard's later rendering of the same patriotic theme. The attitudes of the Henry Ward Beecher at Plymouth Church, Brooklyn, and of the John W. Mackay at Reno, Nevada, are only less momentary; but by just so much as they approach the more normal, staid, and solemn portraiture, they carried their author out of his congenial sphere into a region fraught, for him, with the danger of the commonplace.

Gutzon Borglum has been tempted to try, with less extravagance, Rodin's experiments in varied poses of the feminine nude: witness the Wonderment of Motherhood owned by Mrs. Alfred A. Cook, New York, the Motherhood owned by Mrs. Maurice Wertheim of the same city, the feminine (!) Atlas owned by Eugene Meyer, Jr., in New York, and the girl Martyr in the Loeb Collection, Munich. The symbolical group called "I Have Piped and Ye Have Not Danced" illustrates his adoption of the mannerism of submerging parts of the forms in the unhewn stone. In his groups of the fighting Centaurs and the Mares of Diomedes, his pictorialism does not shrink from a frenzy of movement that beggars Rodin; but even here, as in many other works, he clings to Rodin's closed contours. He particularly restores a sculptural feeling to the stampeding Mares of Diomedes by the compactness of the mass into which he welds them. Apparently the Gothic phase of Rodin has likewise interested him. He has made the gargoyles for a dormitory at Princeton, and his Apostles for the cathedral of St. John the Divine, New York, are cousins of the Burghers of Calais.

How far his dependence upon Rodin is conscious is beside the point. At all events, his achievement owes more to the general impressionistic style of which Rodin is the great prophet, than to any direct reminiscences of the French master. The fact that he employs this style does not mean that he is in any sense a plagiarist. Apart from his mere studies of the feminine form, which he tags with the characteristic modern sentimental titles, he utilizes Impressionism to clothe conceptions that are often instinct with high originality and power.

The limits of this book permit only the mention of the names of the most prominent among a very large number of foreign sculptors who have found plenteous employment in this country chiefly in the decoration of buildings and of world's fairs. The serious purpose and sobriety of American art have not as yet produced any native masters who are so well suited to this modern form of the rococo or whose

hands can compete with the facility necessary for the multiplication of the countless figures and obtained only through an artistic tradition of centuries. The list must include: the Frenchman, PHILIP MARTINY (born 1858); the two Viennese, ISIDORE KONTI (born 1862) and KARL BITTER (1867-1915), a pupil of Hellmer but more similar in his style to Weyr; the Scotchman, J. MASSEY RHIND (born 1858); and the Italian family from the Carrara quarries, the PICCIRILLI, two of whom, ATTILIO (born 1866) and FURIO (born 1868), have risen from the high standard of commercial output upheld by the family to the rank of personal sculptors. All of these men have done other work besides decoration, and any one of them would surely have made a name for himself, had he chosen to remain in the country of his birth. The most earnest and distinguished is probably Karl Bitter, who had general charge of the sculptural embellishment of the Buffalo and St. Louis expositions and general supervision of the sculpture at the San Francisco exposition. He executed a number of portrait statues and sepulchral figures of unaffected excellence and had almost completed, at his death, the superb feminine nude of the Plaza Fountain at New York.

4. THE YOUNGER GENERATION

One cannot delude himself into believing that our sculptors born in the seventies or eighties have given promise of equaling the achievements of the great and numerous generation who established American sculpture on a new plane after the Centennial. Little has been added to our national heritage through the cult of the nude form by ROBERT I. AITKEN and SHERRY EDMUNDSON FRY. The former, born in San Francisco in 1878, is a pupil of the curiously unacademic representative of early western sculpture, Douglas Tilden. Fry, born at Creston, Iowa, in 1879, is a pupil of MacMonnies and Parisian studios. Aitken has apparently been influenced by Barnard, and both he and Fry have begun lately to indulge in primitive simplifications. ALBIN POLASEK, born in Frenstat, Moravia, in 1879, but educated first in the Pennsylvania Academy of Fine Arts and then abroad, especially at Rome, has produced some nudes the only reason for whose existence, despite titles like the Sower, the Zephyr, and Aspiration, is their more than ordinary physical loveliness. ANNA VAUGHN HYATT, born in Cambridge, Mass., in 1876, and trained in Boston and New York, has modelled, indeed, some excellent animals; but in her equestrian Jeanne d'Arc on Riverside Drive, New York, unveiled in 1915, she has set herself a standard by a continued realization of which she will become one of our greatest sculptors. In no way suffer-

ing by comparison with the statues by Frémiet and Dubois, it presents the happy and unusual union of equine knowledge, archaeological accuracy, and compositional beauty with keen characterization and the highest power of spiritual expression.

The very recent return to the primitive is not derived, in this country, so much from Maillol's desire for architectural solidity of form or from any Post-Impressionistic principles, as from an appreciation of the decorative lines of the archaic and from a merely literary enthusiasm. As far as the tendency is not a natural, indigenous development, the impetus would seem to be derived from Germany. The works of BRUNO LOUIS ZIMM and of EDWARD FIELD SANFORD, Jr., who have espoused this manner, are little more than frank but successful imitations of the archaic Greek. The former, born in New York in 1876, studied under Ward, Saint-Gaudens, and Karl Bitter. The latter, born in New York in 1886, studied in that city and then in Paris and Munich; his output includes the two groups of Love and Faith, Hope and Charity, at the entrance to the Core Mausoleum, Norfolk, Va.; and two garden figures of Ajax and of a Great Dane dog.

The greatest product of this movement is PAUL MANSHIP, the most hopeful figure in American sculpture of the present moment, who almost in himself could force us to abandon our pessimism as to the sculptural outlook of today. Born in St. Paul, Minn., in 1886, he studied painting in the School of Fine Arts of that city, but revealed no capabilities that would justify him in continuing in this career. With that persistency which is the unconscious demand of genius to express itself, he was determined to succeed in some phase of art, and now took up sculpture at New York under Solon Borglum and Isidore Konti and at Philadelphia under Charles Grafty. The results were so gratifying that he won a three years' scholarship at the American Academy, Rome. It is a delicate matter to measure spiritual values and to try to gauge how far Manship's interest in the nude is due to Grafty, his marvellous decorative sense to Konti, and his constant introduction of animal forms to Borglum. In any case, he did not develop his characteristic use of these elements until, at Rome and subsequently, he had absorbed inspiration from the way in which they were employed by the masters of antiquity, of the Renaissance, and of India. The sojourn in Rome was the turning point in his life, for it was then that, richly endowed by Providence with a nature that appreciated the masterpieces of the European and Asiatic past far more intensely than could any mere critic, he decided to translate that appreciation into terms of his own production.

It would be almost enough if he did no more than imitate the achievements of the former ages that interest him, for he brings to this task an understanding, as complete as it is apparently instinctive, of the epoch in question, a spring-like freshness sufficient to vitalize even an imitation, and a perfection and facility of craftsmanship in reproducing the style desired that afford the same justifiable pleasure as the pyrotechnics of a Caruso. Especially remarkable are his ability in delicate low relief, the decorative sense manifested in the embellishment of his creations, and his skill in patinas for his bronzes. Masterpieces in the archaic Greek style are: the small bronzes of the young girl holding an infant, entitled *Little Brother*, and of the Centaur seizing upon a Dryad; the statue of the Child Heracles, for a fountain of the American Academy at Rome; and the (almost Mycenaean) terracotta flower box with a relief of a lion chasing deer, in the possession of John D. Rockefeller, Jr. The statue of the Duck Girl in Fairmount Park, Philadelphia, is an excursion into Hellenistic art. A dependence upon India is illustrated by the panels of the four personifications of the elements for the Western Union Building, New York, by the small bronze of the *Flight of Night*, by the sundial of Time and the Hours, and by a dancing Salome. The marble half-length of his infant daughter, Pauline, in the Metropolitan Museum is an astounding performance in the mode of the realistic portraiture of the Quattrocento; the highly ornamented bronze frame follows the decoration of the Renaissance. Other portraits, such as a bust of John D. Rockefeller, Sr., and a head of the actor, John Barrymore, he treats with a Greek simplification that is paralleled in the most recent German sculpture.

But Manship does not stop at imitation. He devises original combinations, as when in the group of the *Girl Dancer and Gazelles* he employs a feminine form taken from east Indian art and animals suggested by the same source but clothes her in archaic Greek drapery and conceives the whole group in the Hellenic mode. Likewise in the frame of his daughter's portrait the repertoire of Renaissance decoration is used in a new way. The fine compositions, as especially in the *Dancer and Gazelles*, and the lovely feeling for line are also his own. His agreeable conceptions emanate largely from his own personality, especially the *Little Brother*, the *Sundial*, the portrait of his daughter, and the *Dancer and Gazelles*. The ideas and compositions for his medals, though suggested by Greek and Renaissance prototypes, are essentially original. Above all, one can discern, beginning to emerge dimly from all this imitation, an esthetic ideal that is quite personal, especially in the feminine forms. One senses it in the women of the

Dancer and Gazelles, of the Sundial, and particularly in the bronze Briseis, which seems to be derived from Greek art of the middle of the fifth century B.C. (Fig. 204). Here, that modern conception of form, which he has exhibited in one or two other instances without reminiscence of the past, as in the small bronze of a girl yawning, is attractively fused with lessons learned from the antique. Manship has now reached the crucial moment in his career. Is he to remain only an unparalleled imitator of the primitive, or is he to mature these intimations of originality until, with his wonderful, natural esthetic endowment, he has become a great artist of a highly evolved and distinct personality? Hitherto he has cultivated form and beauty for their own sake, but he has had, in the common parlance, "little to say," for the thoughts that he has enshrined in his works, with few exceptions, are no more than pleasant fancies. He has been wise enough to eschew the modern mania for novelty and intrepid enough to seek perfection of technique by studying not only nature but also the achievements of ancient masters. But to point us to past ages for our ideals of beauty does not constitute enough spiritual content for a work of art. We must demand of Manship a real message as well as further technical originality, if he is to fulfil his great promise. One of his most recent productions, the large tablet in memory of J. Pierpont Morgan in the Metropolitan Museum, is happily prophetic of such a fulfilment. It is more than a consummate example of impeccable taste operating in the sphere of bewitching reminiscences of Greece and Italy. The conceptions of certain of the personifications embodying Morgan's varied activities, as, most notably, the Archaeology and the Science, approximate power and profundity so closely as to justify the hope that the depths of Manship's creative potentiality have not yet been sounded.

CHAPTER XXX

MODERN SCULPTURE. POST-IMPRESSIONISM

As far as definition goes, Post-Impressionism is a very poor term for the latest movement in western art. It means no more than the movement that succeeded the great radical development in European and American art known as Impressionism. Critics have pointed out that a better title would have been Expressionism, since the essence of the movement is the sacrifice of representation to expression. But even Expressionism is an inadequate description, unless expression is understood in a much broader sense than the word ordinarily admits. The exponents of the tendency sacrifice representation not only to an expression of their own and others' emotions, sensations, and personalities, but also to purely esthetic purposes. The movement has concerned painting much more than sculpture, and yet sculptors have essayed almost all its aspects, even Futurism. Post-Impressionism is Protean in the variety of its forms. Many Post-Impressionists, such as the painter Matisse and the sculptor Brancusi, without any carefully elaborated system, go no farther than a simplification and a neglect of definition of certain details in order to concentrate the emphasis and the attention of the spectator upon some one desired emotional or esthetic effect; and perhaps the term, Expressionism, should be restricted to this class. But more esoteric groups have appeared, such as the Cubists, the Futurists, and the Orphists, who have concocted intricate esthetic theories which seem to be the sole intention of their sacrifice of reality. Cubism, for instance, dissects reality into a conglomeration of geometric concepts, such as planes, lines, triangles, ellipses, solids, *etc.*, and presents these concepts as more or less separate abstract entities without coordination, in order to intensify the geometric impression of nature. Futurism, like Cubism, seeks to depict all sides of an object simultaneously, but it has even more extravagant ambitions. It would accumulate in the same work, without regard for the verities of space and time, all significant connotations of the object, scene, or idea — its different temporal and kinetic phases, the other things and conceptions suggested by the theme, the emotional associations that it arouses.

The sacrifice of veristic representation to the dictates of interpretative or esthetic ends is no new thing in art. Indeed, no art is anything



FIG. 204. MANSHIP. BRISEIS

(Courtesy of Mr. Manship)



FIG. 205. BRANCUSI. MLE. POGANY

but photographic that does not make such a sacrifice. The distinctive characteristic of Post-Impressionism is that the sacrifice has proceeded so far that little or nothing of the body is still left upon the altar. Several of the most recent masters whom we have considered, such as Maillol, Minne, Lehmbruck, Metzner, and Meštrović, have been decidedly ruthless in their treatment of reality, and might with almost as much propriety have been considered under the present heading. Yet it must be admitted that their starting point in actuality is always clearly perceptible and that their simplifications, omissions of modeling, and exaggerations are, at least in part, reversions to the principles of various primitive schools. Maillol, in particular, attains the feeling for solidity and volume which the Cubists seek by more peculiar means. In the productions of the Post-Impressionists proper, the resemblance of the charred or distorted remains to actuality is much less evident to the uninitiated eye, and the barbaric practices are excused by no atavistic revival. The devotees even proudly flaunt their rejection of all precedent in our faces.

When any divergence of opinion exists in the valuation of movements or personalities in the history of sculpture, it has been the purpose of this book to state fairly the virtues and faults that the opposing bands of critics have discerned. No spirit of narrowness, conservatism, or intolerance, therefore, prompts the suggestion of the objections that have been or might be brought against the theories and concrete results of Post-Impressionism. The virtues claimed by its adherents have already been implied in the attempts at definition in the two preceding paragraphs. Whatever be the verdict upon the intrinsic merits of Post-Impressionistic sculpture and painting, few would deny the salutary influence of the movement upon less revolutionary phases of art in diverting them still farther from a mere literal reproduction of nature and in directing them towards esthetic, intellectual, and spiritual qualities. The suggestion of the objections may perhaps be made least offensively by a series of questions. Since the Post-Impressionists are still, admittedly, dealing with "representative art" in distinction from pure design, is it not essential to the very nature of this art that the representation be far enough defined to be recognizable by the ordinarily intelligent mind? Are we indeed right in so far disparaging the illustrative and story-telling function of art? Is not this really one of the legitimate and even noble functions of art? Is it not possible to conform to this function, and at the same time, within the limits of this restriction, to achieve as much of an emotional and esthetic effect as the Post-Impressionists with all their pretty theories? Have not Francesco Laurana, Maillol, Botticelli, and the

Japanese attained this consummation, giving themselves a free hand in their treatment of nature and yet never denying her as a mistress? Is not such art, as it fulfils and fuses the two functions of illustration and of emotional and esthetic appeal, the greater art, the true "representative art"? Since the substance of Post-Impressionistic productions is very far removed from the sphere of ordinary experience, is not the effect upon the spectator so unreal that he will fail to absorb adequately the emotional or esthetic result desired by the artist? Must not objects have some connection with the normalities of life, if they are to arouse in us any valid reaction? Are not the effects sought by the Post-Impressionists lost in the barrier of queerness? Do not these rebels thus defeat their own purpose? Do not they thus stultify their very "Expressionism"?

The direction that the movement has taken in sculpture may be illustrated by reference to a few of its more eminent exponents. CONSTANTIN BRANCUSI (a Roumanian) has gone in for large eliminations of modelling and for exaggeration and intensification of the parts that he chooses to define and of the characteristics in those parts that he wishes to emphasize. By such a process he endeavors to accentuate the mental and spiritual content of his themes. It is often a highly rarefied type of humanity that he desires to "express." For this and for the effect of rapt dreaming, in the bust of a Muse, he seeks to concentrate all attention upon the face by reducing the modelling of the rest to a few simple lines and masses, and he indicates on the face only the slanting brows, the thin and elongated nose, a mere slit for a mouth, and vaguely outlined, closed eyes. The bust of Mlle. Pogany (Fig. 205) is the portrait of such another esoteric woman: all else is subordinated to two huge eyes and to the pensive clasping of two hands at the side of the face. The figures of all the Post-Impressionists are likely to look like inhabitants of other planets, and Brancusi's resemble some illustrator's conception of Martians.

He has in view also the reduction of his figures to obvious geometrical forms and the stress upon a composition of linear design, but it is ALEXANDER ARCHIPENKO (a Russian) who has most nearly achieved the translation of the principles of Cubism into terms of sculpture. In order to render evident the mathematical basis that the Cubists conceive to underly reality, he simplifies the parts of the body into geometrical shapes. He often follows Maillol in striving for sculptural bulk; but he feels it necessary to leave his heads and here and there other sections of the anatomy as mere lumps of stone, to cut off all extremities, such as hands and toes, that would project from the dense mass, and to exaggerate the robustness of physique, particularly

such determinative elements as thighs and knees. Characteristic expositions of his theories are the reclining female called *Repose* and the group of father, mother, and child called *Family Life*. In the latter instance, the compactness is doubtless meant also to serve a spiritual end, the emphasis upon the union of the family. He always makes more patent and greatly exaggerates the curves that the body takes in its varied postures and movements. In the figures of the composition called the *Dance*, he largely concentrates the attention upon this one effect, abandoning stockiness, though not geometry, of structure.

The chief sculptural adherent of Post-Impressionism in Anglo-Saxon territory is JACOB EPSTEIN, born in 1880 at New York, but long a resident of England. He uses, in a less pronounced form, the same method of simplification and overstatement as Brancusi, but apparently without any Cubist ambitions. His creations are scarcely more abnormal than those of certain Germans, such as Barlach, Hoeffler, and Hoetger. Some of his best work is a mere intensification of telling traits in portraiture. His most celebrated production is the tomb of Oscar Wilde in *Père Lachaise*.

A group of Italians promulgated Futurism, and one of them, UMBERTO BOCCIONI, has attempted to impose the system upon sculpture. To the elaborate theories of Futuristic painting, Futuristic sculpture adds the mandate to employ all kinds of materials and actual objects as accessories in the same work — "glass, wood, cement, cardboard, leather, cloth, mirrors, electric lights, *etc.*"¹ In Boccioni's colossal bust entitled "*Head — Houses — Light*," many objects that fell within the vision of the sculptor are heaped upon the Buddha-like form: sections of distant houses, for instance, upon the head; bits of wooden railing, an iron grill, a balcony, and an actual toy representing a woman upon one shoulder; and the modelling of one side of the head is obscured (!) by a congeries of lines signifying rays of light. His statue called "*Spiral Expansion of Muscles in Action*" is not so much a Futuristic production as an accentuation, in the manner of Brancusi and Archipenko, of the idea implied in the title. Even if one's esthetic code is elastic enough to accept Post-Impressionism in general, it seems difficult not to admit that Futurism, especially in sculpture, has been less successful than other phases of the movement in genuinely transmitting to the spectator the intended psychological sensation.

¹ A. J. Eddy, *Cubists and Post-Impressionism*, p. 186.

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¹ This bibliography does not pretend to include more than a small part of the significant literature on the subject. Its purpose is to indicate the books and articles which the writer has utilized with profit and which may prove of assistance to the reader in a further and more detailed study. After the first heading of general works, the titles are arranged, with a few inevitable exceptions, as nearly as possible in the order in which the topics are taken up in the text.

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INDEX TO PLACES MENTIONED IN PARTS I AND II

This index includes, in general, only the monuments of the Early Christian Period and the Middle Ages. It has seemed necessary to add such an index because the production of these epochs was so largely anonymous. Those monuments of subsequent centuries, however, which are mentioned in this book without the names of their authors, have also been registered here.

In cases where there are two or more numerical references after an entry, the figures in **heavy type** indicate the pages on which the principal discussions of the monuments in question may be found. The absence of such heavy type in these cases usually means that the references are of equal significance.

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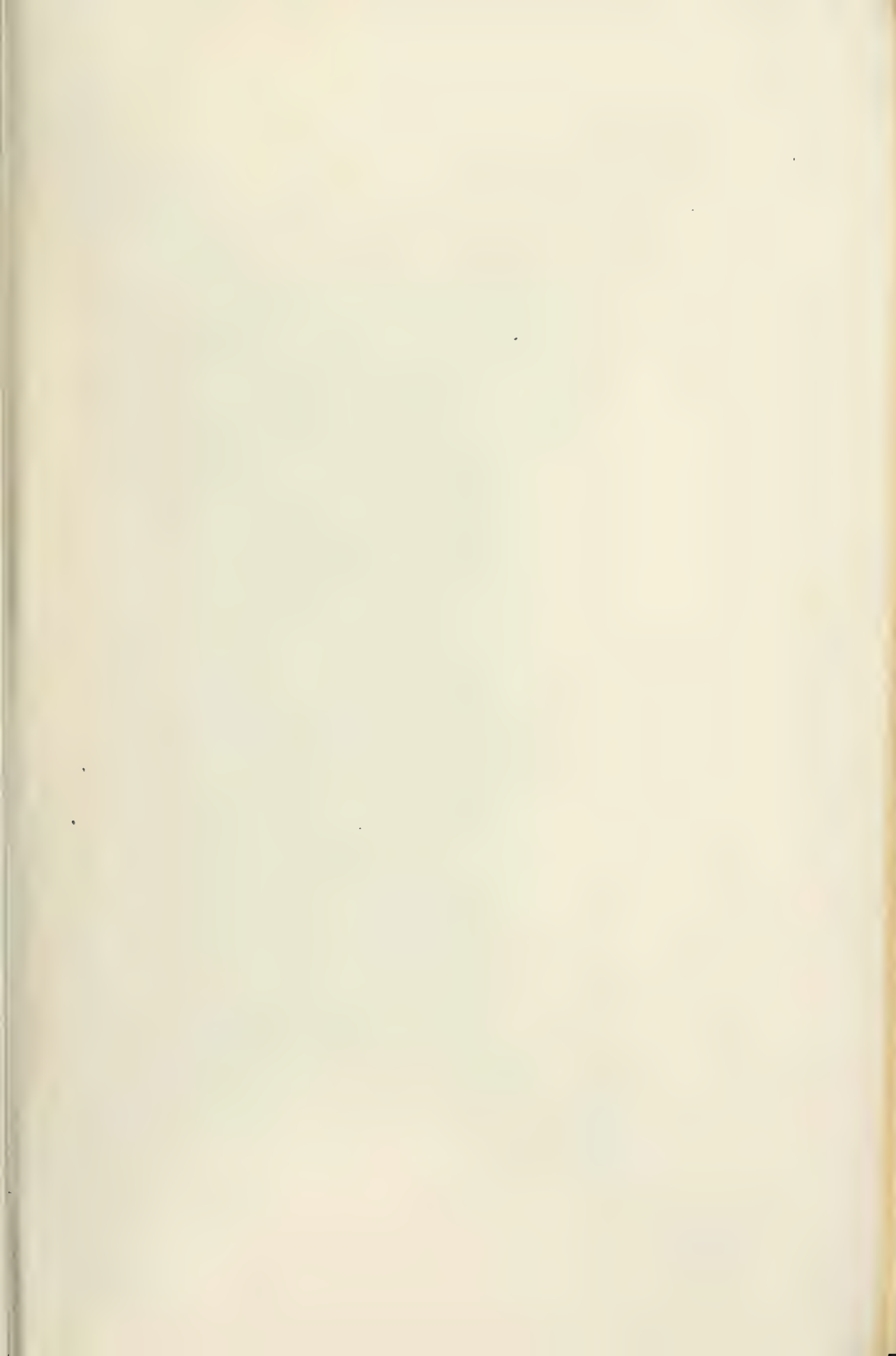
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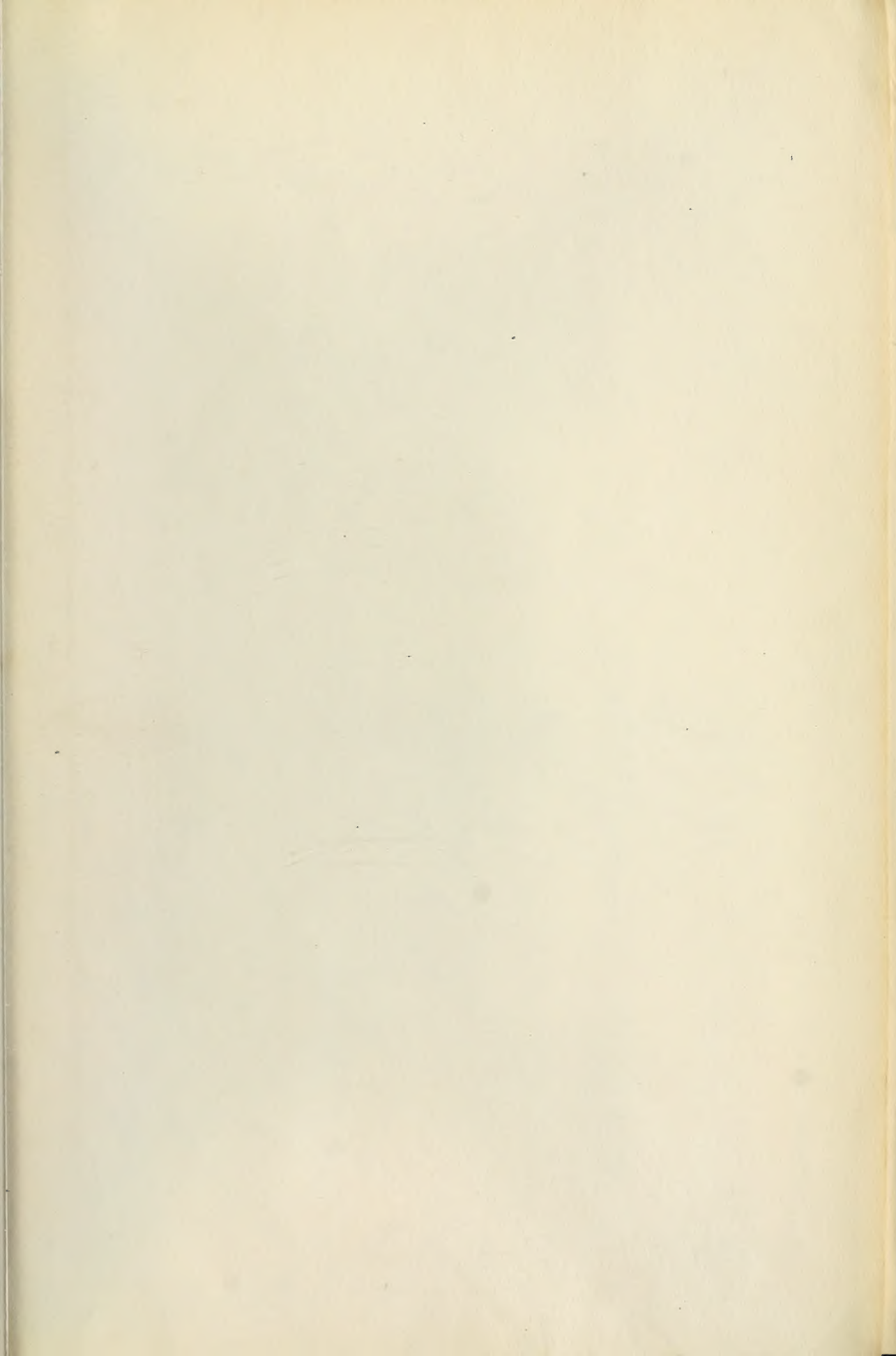
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